

AMERICAN November 1975 SQUARE DANCE





CO-EDITORIAL



Did you notice that the October issue and this one are heftier than earlier copies? We're growing again! Since October 1968, when we became editors, we have tried to keep the percentage of advertising low in relation to the magazine feature and copy pages. This fall, advertising grew to such proportions that extra pages have been added. Readers will find the same percentage of space devoted to news and views as always.

A new addition this month is the Round Dance Pulse Poll, which evolved because of requests from dancers in several areas. The Buckeye Poll which Lehnerts conduct deals strictly with Ohio responses; the new poll compiles answers from the nation. Let us know if you find it helpful, or if you have further suggestions for its development.

A big blue behemoth with eight accompanying cartons sits in the office—another addition! When it is installed

and we are trained, this machine will photo-typeset the magazine in a little over half the time needed by the process now used, leaving more staff time free for finding, writing and researching copy. Just as the PA system revamped square dance calling, this computer-like device is revitalizing the typesetting process.

The colorful covers of the fall issues are another sign of progress. We would like to feature full color covers several times a year. Especially needed are good, striking photos and/or art work. We welcome readers' help on this.

Growth is reflected, too, in the burgeoning plate files, to which new trays are being added monthly, and the fact that it now takes all our available transportation to move mail bags to the post office. These are symptoms; treatment has not been prescribed yet. New files? New van? Computer? Time will tell.

Meanwhile, in the month of Thanksgiving, we take a moment to be thankful for our growth, and to say a heartfelt "Thank you" to all American Squaredance readers.

AMERICAN SQUARE DANCE

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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Grand Zip



I wish to thank you for printing fourteen of my calls in the October issue of your magazine. I feel honored to have my calls workshopped and possibly used by callers and dancers.

*John Ward
Alton, Kansas*

Please find enclosed a money order to the value of \$11 to cover cost of postage plus two years subscription to the American Squaredance.

Thanks again for all the information you keep putting into the magazine which keeps us up in this area of Canada so well informed.

*Les Heaps
Greenfield Park, Quebec*

Sorry to be late in sending my check for another year's subscription. Don't want to miss a single issue. Keep up the good work. I certainly enjoy all the articles in your magazine.

*Bob Bolling
Terre Haute, Indiana*

As I know you are interested in the welfare of square dancing, I would like to ask a favor of you. It has been brought to my attention that certain callers are holding Century Club dances and telling dancers they can obtain as many signatures in one day as they like. This is not true, and is in direct violation of Rule 5, printed in all Century Club books, which reads as follows: No more than three callers' auto-

graphs will be recognized for any one date.

... I would appreciate it if in your magazine somewhere you could stress the fact that only three signatures a day are allowed.

*Joan L. Hopson, Club Director
Westfield, Massachusetts*

I subscribed to American Squaredance for two years and received my first issue in April of this year. I received all subsequent issues until September and I have not received the September or October issue.

Will you please check your records and see that I again receive my magazine? Also, would you send me the issues I have missed? I enjoy American Squaredance and am anxious to receive each issue.

*Ralph Hawn
Liberty, Missouri*

ED. NOTE: In recent months letters similar to this one have arrived more frequently than in the past. The strange fact is that the address on the letter is identical to the one in the office file, and the addressograph plate is correctly made. The magazine is leaving our office correctly addressed and bundled, but is lost somewhere en route. All we can do is ask that a "watch" be put on our magazine as it goes to the first distribution center in Ohio; what readers can do is enter a complaint at their local post offices about delayed or missing deliveries, and demand better service in relation to the rising postal rates. Costs are going up; service is getting worse. Help us "lobby" for better service and faster delivery on magazines.

The mail just arrived. Our car has been repaired and I must pick it up. In the mail arrived American Squaredance; I opened the first page — that was it! Haven't put it down... It amazes me how your magazine can have such tremendous appeal to all square dancers at all levels. It is truly the universal donor. The magazine itself reflects your warmth — it's like having an old friend arrive — and you must visit...

*Lilith Kopman
Wantagh, New York*

it's not a bit too soon...

... to think about Christmas gifts
for your caller and dancer friends!

*The holder of a gift certificate
may choose his own
Christmas
present this year!*



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Meanderings...

WITH STAN



All you subscribers from California ("Yes, sir, yes, sir, three mail bags full") will consider it a pretty ordinary occurrence to run into a TV star in your everyday perambulations, especially on the sidewalks of Los Angeles, but to SUB-suburbanite (I don't stutter, that's intentional) fellows like me, from the grasslands of Ohio, the rare confrontation I experienced recently is nevertheless a bit awe-striking, to say the least. (Then why don't you SAY THE LEAST? -Co-ed.)

I was flying Allegheny (pronounced "all-again'-ye") from Albany to Cleveland. The men I sat in front of looked like your average air commuters - casual but neat, wearing dark glasses, engaged in business-type conversation....

But the stewardesses were overly giggly, I thought, as I sat down. I hadn't

seen gigglier girls in an airplane since Seattle, when a stewardess was modeling hats and robes for the passengers one happy day.

Once in the air, other passengers were stopping directly behind me to get this guy's autograph. I knew then that the guy was **SOMEBODY**. So I did a little eavesdropping.

Scraps of conversation covered subjects like "The show is sold out in Cleveland the next few engagements after that Is there a golf course there? Why not buy a dozen shirts like this one? Gotta get those rhythmic peaks and valleys in the show If a fellow doesn't get enough **PEAKS**, he'd better go straight to the 'drawing board' and find out what's wrong"

Good stuff for **CALLERS**, I thought. I was headed off to conduct a callers college in the midwest beyond Cleveland. That **PEAKS** and **VALLEYS** stuff is really what it's all about in our business, too.

Curiosity got the best of me. I turned to look, in an unobtrusive manner. (The best way to be unobtrusive is to pretend you've got something in your eye.)

Good looking, boyish type face. Initials "G.C." on his shirt. It came to me in a flash, five minutes later - I'm perceptive that way. Glen Campbell. The "Rhinstone Cowboy" himself. Of course.

So I guess I acted like a typical fan, and promptly got his autograph for my daughter. He was most pleasant and cordial. I wanted to talk to him about square dancing, but he was preoccupied

with business matters with his agent, and that was that. Too soon the plane landed and they melted off into the crowd.

In the airport lobby, later, I remembered a conversation with Arnie Kronenberger, as he rattled off a long string of names of stars and superstars for whom he had called square dance parties. Wouldn't it be a good "boost" if just ONE of them would give a continuing strong endorsement to our activity? Maybe sometime. Our music these days borrows heavily from the country-western potpourri. 1976 may be the year!

Meanwhile, back to the trivial travelogue. We've got to pick up a couple of adventures that go as far back as late summer.

Remember the old smatter of patter ... "Hind wheel broke and the axle draggin'?" Well, my axle was draggin' on the Pa. turnpike on a sunny summer Sunday. It happened quickly. Burned-out back right bearing. Weak metal. POW! No wheel at 45 MPH. It's a shocking sensation as you hold the steering wheel tight and head for the side of the road. Then a three hour wait for help. Rent a car to get home. A week later your car is ready, sir, and you can pay a few hundred for the rebuilt rear end and a few more dozen for the rental. Who said the life of a traveling caller is either dull or inexpensive? Don't believe it.



The ROAD
is KNOT easy!

Sitting with a bunch of well-seasoned callers recently, I asked a question that is often asked of me in my travels - "How many really FULL-TIME callers are there in our activity today, who make an EXCLUSIVE living from the calling profession?"

That's a hard question to nail down an answer for, because there is such a

"grey area" surrounding it. I thought the answer would be about one hundred. But I found out the range may go as high as 300. It depends on who you count. There are semi-retired and retired callers plus early retirees whose wives work to supplement incomes. Do you count them? Many have square dance-related businesses, as I do. Others have personally-owned part-time businesses, allowing them to "go on the road" whenever they wish. I learned that there are at least fifteen full-time callers in New England alone who never leave New England and whose names most of you wouldn't recognize. So, we'll say 100 to 300 full-timers, until a better answer comes down the pike.



KELLEYS ISLAND, Lake Erie, Ohio: What a lovely boat ride and dance we had to carry on a tradition with fewer "ocean waves" than last year! Fellow helmsman, Gene Webster, will agree with that.

CHICAGO—Jim, Jack, Bob, Arnie, Johnny, Angus, and I flew in for a day's deliberation to plan the 1976 Callerlab Convention. The theme will center on "Professionalism." I guess I can reveal that much without censure. Once I got "strung up in the Bastille" for too many early revelations, so I must be cautious.

Incidentally, I want to assure you that the rumor is ABSOLUTELY FALSE that at the 1975 Callerlab Convention in Chicago an announcement was made that a caller was needed to fill in a local date, and a thunderous

STAMPEDE ensued as hundreds tried to get to the stage to sign up! Don't believe it.

KEWANEE, Illinois: The traditional Hog Festival was again a smashing success, and Jerry Helt and I (to name only a couple of porkers in the pen) went "wee, wee, wee" all the way home. Please, folks, I'm kidding; it's the greatest little festival you could hope to attend, and I'll slop the INFO to you for '76, if you'll say OINK real loudly . . .

BROCKVILLE, Ontario: Pleasant time at a colorful time of year on the topside of Lake Ontario at a subscription dance for the Toniata Wanderers (great name) whose capable caller is Keith (and Joan) Hubbard. "Just plain fun," and they mean it. I like both Canadians and Americans who take the "fun" of square dancing "seriously," and that's NOT a contradiction.

PARAGOULD, Arkansas: "Arky" style means good fun, good friends, and good hospitality, I discovered this summer (rather than merely a boy-boy, girl-girl formation in dancing). Strengthening this revelation were people like Gene and Thelma Trimmer of Manila, who arranged a subscription dance at one of Gene's clubs. One more example of people and places ON THE MOVE, moving to the music, making our dance picture a brighter one.



LAKE PLACID, New York: What an absolute JOY to be involved with the colorful Flaming Leaves Festival (an appropriate name) in the famed Olympic resort area with a staff like Don Hanhurst, Bob Cathcart, Ed Foote, Armand Reandean and Guy and Vera Jones! It was a well-staged event, top-

Continued on Page 87

AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

- SPRUCE PINE, N.C., Thursday, Nov. 20
Contact: Hoyle Gross
- CONCORD, NC; Friday, Nov. 21
Contact: Fred Keller
- CAMILUS, NEW YORK, Sun., Nov. 30
Contact: Tom Tomlinson
- LYNCHBURG, VA; Thurs., Dec. 4
Contact: Paul & Nancy Childers
- VALDOSTA, GA.; Friday, December 5
Contact: Bob & Vivian Bennett
- HUNTSVILLE, ALA., Thursday, Jan. 8
Contact: Mac Letson
- MACON, GA; Fri, Jan 9, 1976
Contact: Jim Tyler
- SARDINIA, N.Y. Monday, Jan. 12
Contact: Dennis & Nita Fox
- VIRGINIA BEACH, VA., Friday, Jan. 16
Contact: Larry & Mary Lawson
- WESLACO, TEXAS, Sun., Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN, Jan. 18
Contact: Bruce & Bonnie Busch
- EUREKA, CA., Wed., Jan 21
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO, Thurs., Jan 29
Contact: Charles & Martha Dean
- BEAVER FALLS, PA; Saturday, Feb. 14
Contact: Jim Hume
- FENTON, MI; Sunday, February 29
Contact Dick & Marlene Bayer
- DEERFIELD, NH, Sunday, March 7 (tent.)
Contact: "Yikes" Cameron
- KINGSTON, NY; Friday, March 12
Contact: Ed & Wilma France
- BURLINGTON, IOWA, Mon. March 15
Contact: William & Charlotte Kunze
- SPRINGDALE, AR., Tues., March 16
Contact: Dub Hayes
- MINERVA, Ohio, Thursday, March 25
Contact: Bill Burleson
- KANE, PA; Sunday, Mar. 28 (afternoon)
Contact: Vic & Elinor Gentilman
- PARKERSBURG, WV, Thursday, April 1
Contact: Keith & Karen Rippeto
- CHARLESTON, WV., Thurs., April 8
Contact: Erwin Lawson
- BLUEFIELD, WV; Friday, April 9
Contact: Acie Gundlisch
- ALTOONA, PA.; Thursday, April 15
Contact: Emil Corle
- WATERTOWN, SD; Monday, April 19
Contact: Perry & Margaret Bergh
- GOODLAND, KS; Tues. April 20
Contact: George & Marie Edwards
- ERIE, PA.; Thursday, April 22
Contact: Bob Morrison
- EDWARDS, NEW YORK area; April 23
Contact: Dick & Barbara Brown
- STANLEY, N.Y.; Sunday, April 25
Contact: Bob & June Ellis
- MUSKEGON, MI; Thurs., April 29
Contact: Ken & Dot Gilmore
- VICTORIA, TEXAS; Sun. May 2
Contact Lem & Mary Jo Smith

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OR BUST

by Phyllis Clark
Gulfport, Mississippi



JUNE 24, 1975 — 12:30 PM

We are at the bus station about one hour early. Everyone is here by 1:30; we are scheduled to leave at 2 and nobody wants to be left behind. The bus is 15 minutes late and it is starting to rain. If they hurry, we can get loaded before it really starts to get wet around here. The buses are rounding the corner now (going the wrong way up a one-way street) and you can tell that this group is ready to get on the way. We load quickly and get off almost at our scheduled time.

2:45 PM

We arrive at Gulfport to pick up Misha, the Andres and the Dicksons. Off we go up Highway 49. The First Mississippi National Bank sign is flashing "Good Luck — Teens & Tweens Tandem Twirlers — K.C., MO June 26-30".

3:05 PM

Looking back, we see that the No. 2 bus is no longer following. Our driver turns around and we go back. No. 2 is parked at a small wayside stop and the passengers advise us that the driver thinks that they are out of fuel — yes, that's what he said! We got a gas can and went to get some petrol, just a very

short way up the road (McHenry). We get back and the men try to get the bus started, but no such luck. After much working and fussing with the back end of No. 2, we unload all the luggage and put it on our bus. I hear sounds of, "Where are we going to put all of this stuff?" I seem to remember someone saying, "Take anything you want. There will be plenty of room!!!!"

4:35 PM

Finally on our way again. Three in a seat can be pretty tight. If we had a little oil, we would know exactly how a can of sardines are packed. Goodbye, McHenry ——— Jackson, here we come!

7:00 PM

Arrived in Jackson — all seems to be well. Dinner at McDonalds on Hwy. 80. Everyone is glad to stretch legs and whatever else needs stretching.

9:45 PM

Coffee stop at Vaiden, MS. Kids stayed on the bus. Chuck got water and cups. He really makes a good water boy. After getting the troops watered down, we get going by 10 PM. The drivers are subs and have asked us to request them on the return run from Memphis. They are amazed that our group is going all the way to K.C. to exhibit for 14 min-

utes. We explain that you don't have to be crazy to be a square dancer, but it helps.

JUNE 25, 1975 — 12 Midnight

Here we are at Memphis. Looks like everyone is hungry. I see trays going by with everything from eggs to chili.

1:00 AM

Leaving Memphis with new drivers. Our driver's name is Dee; you can't beat that. Shouts indicate this intricate maze of bridges and overpasses rates high on the list of things that will make a lasting impression on our teens.

2:30 AM

After I get the blood off Kathy, the kids decide to let me in on the gory details. It seems that Kathy has a nose bleed as a direct result of Bobby sitting on her face — I'll let them explain that one — I am sure that she will make it, but will I?

5:30 AM

We are 30 miles from St. Louis. The driver is off for a short coffee break. The kids are trying to convince us that they will starve if they have to go any further without breakfast. If we feed them now we know they will never make it to noon before another meal.

6:00 AM

Going thru St. Louis. Kids sight the Arch, the gateway to the Midwest. I can hear favorable comments above the roar of the hungry growls.

10:45 AM

Coffee break for the drivers near Boonville. Chuck to our rescue again. A little cold water sure can go a long way to soothe 32 tired teens. Only 95 miles more. Hang on -----.

12:30 PM

We are at the Convention Center!!! We have been able to look around and get registered. We are ready for the convention to begin. The buses have gone to be refueled. The entire group walked 6 blocks to eat at the Washington Street Station. Lovely place and the food was good, or so I heard. Tom and I walked back to the Convention Center to get tickets for Worlds of Fun. Then we

walked back to the Washington Street Station in time to get on the bus for the Ramada Inn. It begins to rain very hard and we are worried that our Worlds of Fun trip will be washed out. By the time we get to the motel all has cleared and the sun is shining.

3:30 PM

We are loaded on the bus and headed for Worlds of Fun. This is only a short drive (thank goodness) and after 20 hours on this bus everyone welcomes a change of scene. The kids are off and running. The adults have also been recharged and all are ready for fun, fun, fun!

10:00 PM

We are back on the bus heading for the Ramada Inn with a bunch of really tired kids. No trouble getting them to sleep tonight. We may be wishing for more nights like this one. A short practice and then to bed.

JUNE 26, 1975 — 5:30 AM

We have early practice today. Betty calls to wake us up. UGH!!! We must get moving and ready to go by 7:30.

8:00 AM

We are at the Convention Center with a short time until our practice. There are no provisions for our group to change into outfits before the performance. Off I go trying to find a hotel within walking distance. Most of the desk clerks hide their laughter at my request; finally, one at The Phillips House consent to let us use a room on the fifth floor. They give me the key to 503 and suggest that I look at the room to make sure it is adequate. I take the elevator and my first reaction when the doors open is to get them to close again and get out of there. My sense of adventure takes hold and off I go up the hall to discover that none of the rooms have numbers on them. "Well", I say, "the people downstairs are running around like crazy and they don't have time for petty details; if I try this key in all the doors (there are only about 15 of them) I am sure it has to fit one of them." Sure enough, it fits the 13th door that I try. The rooms are

clean, but smelly. This is one of the older hotels in the downtown district. Anyway, this will do for our needs and the price is right. When I get back, the girls are ready to be fitted for new silver shoes. At the motel, we have a little free time and then it's time to get ready to go back to the Convention Center. Scheduled time to leave is 5 PM and we are waiting on the bus when Becky comes running out to advise us that all is not well. Beth has fallen down the stairs and her ankle seems to be giving her some problem. My daughter and I go to the Independence Medical Center while the rest of the group goes to the convention. Such tears you have never seen! The ankle hurts, but the thought of working so long and hard to dance at the 24th National Square Dance Convention and realizing that foot is not going to do any dancing is a little hard to take. The doctor consoles her and says, "Go to bed for three days and it will be OK in a week or so." More tears. Off we go to the Convention Center by cab. It is only 6:15 and we could still see the group perform at 7:09 if we really hurry. And hurry we did! Dee, our driver, was standing on the corner as the cab stopped. Lucky for me! I could have never gotten her inside. Is she heavy! The Exhibition is great and all the kids are relieved that Beth's ankle is only sprained and not broken. Beth is not up to staying for any more, so we go back to the motel with a stop at a steak house on the way. The steak is great, and Beth feels much better. She is just settled when the rest of the group arrives. Dianne flaked out at the center and is not feeling too well. This is the start of kids suffering from not eating correctly, too much excitement and too much KC. All's well that ends well, everyone survives, and we have no more disasters. The next two days are hectic and hurried, but enjoyable for most.

JUNE 29, 1975 — 12 Noon

We are ready to leave. Outside the front entrance of the motel, all the waitresses and the desk clerk gather to wave goodbye and tell us to come back.

Our driver comments that he has driven many charters and this was a first. The motel management and staff are usually so relieved to see a group of kids go that they are all inside to celebrate.

Rolling along now. We stop at a Burger Chef to feed all the gang. The bus is much quieter now than it was on the trip here. Everyone is tired and worn out. We are taking the scenic route; the country side is beautiful. The air conditioner on No. 2 bus is out; it is hot and uncomfortable, but we are hoping it will be cooler later in the day.

11:30 PM

Memphis, at last! Everyone is really ready to get off the bus and get the kinks out. The kids are hungry and eat while the buses are being refueled and cleaned up. Fresh drivers are waiting for us and are ready to "make time" from here on.

JUNE 30, 1975 — 12:30 AM

We leave Memphis. The kids are asleep, and it doesn't take the rest of us too long to catch some shut eye, too. I am told that we stopped in Jackson, refueled, and that the Bakers got off to return home. I sleep. Somewhere outside of Jackson, the bus stops to replace the fuel cap left in Jackson. Shortly after this, our good old No. 2 bus passengers start to get a little ill. Fumes are escaping and the smell is not too pleasant. The fuel line has broken.

6:00 AM

I am awakened and told that another bus is on the way. The town has two restaurants both small, and neither too happy to have us. We split into two groups, everyone is fed, and more than ready to get home.

7:30 AM

A new bus (yes, really new!) is brought. Here we go again, unloading all the luggage onto the other bus.

8:00 AM

Almost to Hattiesburg! Home is so close now, I think I will take a nap.

9:20 AM

Brooklyn, MS. A shout from the back of the bus jars me back to the

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CAROUSELS

Carousel is strictly a non-profit organization with a goal of promoting good, smooth round dancing, which naturally leads into advancement and training in the new basics now being used. It is planned to help standardize descriptions of round dance basics in order that all clubs will be using the description selected by the entire group as being the correct method of doing the basic as it relates strictly to our round dance field. Many other standards can follow as the group desires, such as standard cues and good cue sheet details around standard procedures.

Carousel dancers are now seeking out the Carousel Clubs when they travel so they can dance and enjoy the better dances which are normally a part of the program for each Carousel Club. In Florida many visitors in the last year have expressed praise for this arrangement, which makes vacations more enjoyable.

A monthly newsletter has been started that will list the dances taught each month by all Carousel Clubs over the country. Also, arrangements are being made to print the descriptions of the new basics now approved by the

Carousel Club leaders to help attain the standardization goal.

The rules for the National Carousels are simple: (1) No limit on number of couples in group or club; (2) there must be a regular dance time and place; (3) Advanced and some challenge dances need to be a part of the regular program, such as past goodies in the class of "Elaine", "Mardi Gras", "Spaghetti Rag", and current dances such as "Autumn Leaves", "Caress", "Starlight Serenade". It is not necessary to have a full program of the advanced dances, but we know that more of these dances will be included in the program as the level of the group is raised. There should be a sincere interest and a willingness to cooperate in the development of standards and work to assure any new basics are taught correctly as they relate to round dancing and the National Carousel's standardization. Any ideas and suggestions are always welcome.

Clubs desiring to become a member of the National Carousels and gain this advanced designation should contact our national coordinators, Carl and Rhea Bloch, 1655 S. Highland Ave., Bldg. C-154, Clearwater, Fla. 33516.

Ring Ring the Banjo



**by Dave & Ann Robeson
Houston, Texas**

Few square dancers in celebrations on July 4, 1975 honored the famous Stephen Collins Foster, yet the world recalls his name first when American music is mentioned. On the published manuscripts of his square dance music and quadrilles following each introduction, are his directions for dancing, hand signals such as 'Right and Left' and 'Forward Two'.

Stephen was born within sound of an Independence Day celebration on July 4, 1826. Thomas Jefferson, author of the Declaration, died the same day, exactly fifty years after its proclamation by the Continental Congress. If

this and Foster's famous ballads are not enough to obscure his square dance activity, his biographers completed the blinding effect. Writing primarily about his music, they mix in a few sentences about his dance life with masses of other details.

A bronze bust of Stephen Foster stands in an open air colonnade, the Hall of Fame for Great Americans, on the campus of New York University in the Bronx, New York. Americans, by the election votes, rate him respectfully close to Jefferson. His ballads descend from and overshadow those composed in 18th century Colonial America and England. No American composer, author (including Mark Twain), or other artist in the Hall outrank him.

At age 38 Stephen Foster died an accidental death and Congress in 1951 declared the day, January 13, Annual Stephen Foster Day. Bellevue Hospital listed his personal inventory: 38 cents and his clothes which hid a scrap of paper penciled with, "Dear friends and gentle hearts". A friend, George Cooper, claimed the body from the morgue of the nameless dead and notified Stephen's brother, Morrison. A few days before he had completed "The Beautiful Dreamer".

A baggage car attached to a Union troop train transported the casket from New York City home to Lawrenceville, Pennsylvania, near Pittsburgh. For this the Adams Express Company refused payment, and the funeral party rode free on the Pennsylvania Railroad. Following services in Pittsburgh's Trinity Church, the Citizen's Brass Band met the funeral procession at Allegheny Cemetery. As the body was lowered near the graves of his mother and father, a quadrille, "Old Folks at Home" was played.

The Civil War raged with Americans

killing 500,000 other Americans. With a sense of the country's divisiveness, Stephen had composed a number of patriotic songs and hymns. In 1862, "Was My Brother In The Battle", and was he killed? In 1863, "I'm Nothing But A Plain Old (Revolutionary) Soldier", also very personal; the old soldier laments that he no longer has the single leadership of George Washington. This contrasts with the connotation of a quickstep for piano during the Mexican War, "Santa Anna's Retreat from Buena Vista". Other music he wrote in this earlier period is happy and non-sensical.

From the time the Colonial Fosters settled in Philadelphia and Monmouth County, New Jersey, they were patriots. As a young boy Stephen Foster had visited the grave of Grandfather James Foster in Poland, Ohio. James had served with the Pennsylvania and Virginia troops as a private during the Siege of Yorktown and at the surrender of Cornwallis. James' brother, William, a Presbyterian minister, recruited for the Continental Army arousing such resentment among the British that a price was placed on his head.

The Young Foster children were an active singing and dancing bunch even during pestilence and war. Stephen's mother, Eliza, writes Daughter Charlotte: "Your father has been drawing a few tunes on the violin for your little brother and sister to dance this evening — they have not forgotten the dancing tunes you used to play on the piano". Stephen from age two preferred the guitar and entertained other children, marching up and down in uniform with a drum.

In addition to the quickstep and square dance, Stephy followed a round dance tradition. At school in Tioga Point, Pennsylvania he composed "The Tioga Waltz" at age fourteen, dedicated it to Frances Welles, and played it on the flute at an exhibition. Later he composed others such as the "Soiree Polka" and "Jennie's Own Schottisch".

As a young man in Cincinnati, Stephen joined regularly with a social

club of singing and dancing friends, The Knights of the Square Table. His mother describes glowingly a real square dance with round dancing. At dances he played a number of instruments of varied national origin. From Americans of every stripe — soldier, slave, frontiersman, immigrant, bonded servant, stevedore, and even Puritans — he took his musical themes. Through use, acknowledgment and imitation by modern American composers, and research of dance historians of the late 1960s, he points to the future of square dancing.

Professionals know the music of Stephen Collins Foster serves well. Some real uses in wide circulation were seen and heard as late as yesterday. Who has not heard at least one of the following?

An early morning TV cosmetic commercial frames the face of an attractive woman in a mood set by Foster's "The Beautiful Dreamer". She steps from the screen facing it to see Dupont paint being brushed on "My Old Kentucky Home", hummed by an unseen chorus. At lunch a cartoon genie crunching on a Cheeto food snack appears briefly mumbling, "Jeannie with the Light Brown Hair".

Later on the shopping mall loudspeakers play an American instrument and song, Foster's "Ring, Ring de Banjo". She asks for some Stephen Foster music. The sales clerk wants to know what group he sings with and who he records for. Turning to the store's Phonolog catalog she finds "The Beautiful Dreamer" listed fourteen times in recorded anthologies of American music.

In a stack of classical records is a surprise, a new recording this year of "Stephen Foster's Social Orchestra" on Columbia Masterwords No. 32577. His "Old Folks Quadrilles" and "Village Festival Quadrilles" are touchingly performed with zestful energy by a small orchestra. Interspersed are round dances, but missing are the waltz by Beethoven and the serenade by Schubert. These musical giants are his

contemporaries, whose music he is transcribing for amateur American household musicians. What audacity! What an elevated opinion Foster had of square dancers to include his music in such company! (When published in 1854 the "Social Orchestra" was a success and continued to be into the 1880's. Da Capo Press republished it unabridged recently in 1973.)

The matinee movie, "Bite the Bullet" (1975) has Composer Alex North featuring Foster, the nonsensical. In an hilarious interlude, James Coburn mounts a motorcycle with Gene Hackman riding sidesaddle. In a rollicking chase they pursue Candice Bergen leading a gang of convicts on horseback. This music is "De Camptown Races" with variations reminiscent of Foster's own treatment of the quadrille, "Old Folks at Home", in the "Social Orchestra".

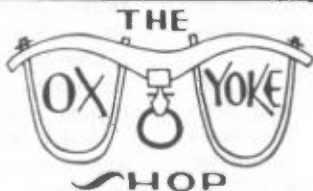
Early that evening at the square dance a pace-setting singing call is heard, "Ring, Ring the Banjo". (Re-

corded by Chip Hendrickson, Newtown, Connecticut and produced by Hugh Macey of Grenn Records on TOP Caller label, Record No. 25049.) She assumes Grenn likes Foster for later "Swanee River" ("Old Folks at Home") is heard. (Recorded by Dick Leger, Bristol, Rhode Island, TOP Caller No. 25107.)

The kids watch TV. In prime time is the Western, "The Sheepman" (1968). Glenn Ford courts Shirley MacLaine. The soundtrack chorus sings Stephen Foster's philosophical but spritely "Some Folks". On the other channel, in another movie, "The Watermelon Man" Godfrey McCambridge in white-face parodies "De Camptown Races" as does the talk show host later.

An insomniac, "The Beautiful Dreamer" lady turns on the late, late movie, "Barbary Coast" (1935). Miriam Hopkins, Edward G. Robinson, and Brian Donlevy plot against Joel McCrea, the hero of the California gold rush tale. The setting is a saloon and

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the musical scoring is some of Foster's very best music, the quadrilles drawn from early American fundamentalist churches. Later in the movie, vigilantes march to the tune of "Onward Christian Soldiers", the music of a theatrical composer, Englishman Sir Arthus Sullivan.

During the year this imaginary lady saw several other Western movies in which settlers and cowboys sit around a campfire singing Foster's "Oh! Susanna". He was never west of the Mississippi River. "Susanna" made her

debut in Andrews Eagle Ice Cream Saloon in Pittsburgh, Pennsylvania before reasonably content, stay-put, middle class Americans.

The day was September 11, 1847. That year Brother Dunning Foster went off to the Mexican War. The following year Foster nursed Brother Morrison through cholera. In the summer of 1849 Stephen himself contracted "fever and ague" from which he never fully recovered. Charlotte, his older singing and dancing sister, had died almost twenty years before of a similar illness.

COVER TALK

Your editors feel a certain kinship to the Cleveland Ohio area, for obvious reasons, but we feel that the Cleveland Federation of Square and Round Dance Clubs deserves a special tip of the hat for the unusual quilt that recognizes all member clubs and hangs at all big events.

The idea and original assembling of "squares" was done by Venita Thomp-

son in the name of her club, Kissin' Kuzzins. There are actually two quilts. We've combined them photographically for our purpose on the cover. The first was assembled in 1963, and the second in 1967. Each "square" depicts, as closely as possible, the banner of each club. Corinne Richards, a Legacy trustee, is presently the keeper of the quilts.

What a good idea! Pass it on.

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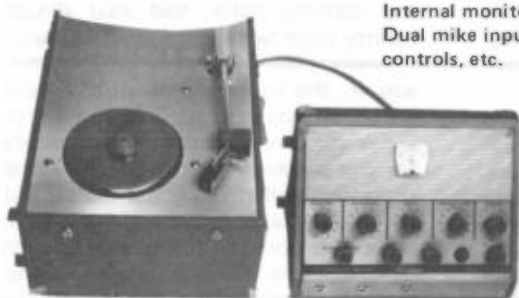
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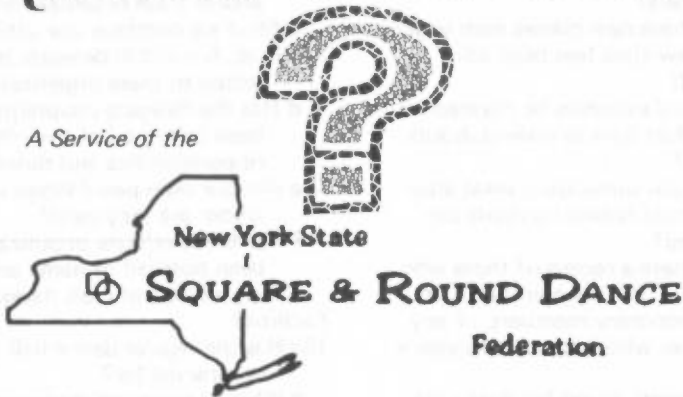
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Questions for Club Officers



Square dance clubs should be allowed to grow, and each year new officers bring in new ideas. However, there are many questions that must be answered each year to permit a smooth transfer from one group of officers to another.

Many dancers would readily accept nomination to an office if they knew that the hassle of getting underway was minimized.

This check list for information does not answer all questions but it will open lines of communications between incoming and outgoing club officers.

It does not place responsibility on any particular officers but merely asks the questions that many new officers must ask if they hope to operate a club with a minimum of confusion.

The answers to these questions will remove many doubts of new officers and make them aware of questions that may be asked of them when their successors take office.

Since finances play a large part in the successful operation of any organization, let's have a look at that aspect first.

Present Status

- 1a How much money do we have?
- b Is it sufficient to carry the club until more income is received?
- c How does it compare with past treasury balances at this time?

- 2a Where is money presently physically located?
- b If in banks, how many?
- c What kind of accounts? Savings? Checking?
- d Can it be moved for convenience of treasurer?
- e Can it be moved for economy reasons?
- 3a How is it disbursed? One or two signatures?
- b If in a checking account, have new signature cards been prepared and transmitted to the bank?
- 4a What do we owe and to whom?
- b Why do we owe it?
- 5a When is/was it due?
- b If funds are short, can payment of bills be deferred?
- c For how long?
- 6 What must be done before we can pay outstanding obligations?

Fees

- 7a Have regular dance fees been fixed? For members? For non-members?
- b Is it adequate to cover costs?
- c How is it changed to cover costs if necessary?
- d How are dues paid? weekly? quarterly? yearly?
- e Do members have an option for payment?
- 8a Do we have workshops?

- b Have workshop fees, if any, been fixed? for members? for non-members?
- 9a Do we have new classes each year?
- b Have new class fees been adjusted?
- c Must class expenses be covered by new class dues or does club subsidize?
- d If not club subsidized, what alternate fund raising methods can be used?
- 10a Do we have a record of those who are paid up "life members", if any; honorary members, or any member who has paid this year's fee?

- b Are receipts issued for dues paid in advance?

Special Dances

- 11a How are they paid for?
- b What is fee to paid up club members?
- c What do we charge non-members?

Insurance

- 12a Do we carry liability insurance (against claims of negligence)?
- b When does it expire?
- c Is it sufficient?
- d Who is the carrier? Who is the agent?
- e When must we renew?
- f Will we be invoiced or must we remember the expiration date?
- g Do we have medical coverage?
- h Does it cover all club functions?
- i How are claims filed?
- j Are certificates of insurance required by owners of facilities used?
- k Has a recent comparable cost study been accomplished?
- l Has the New York State Round and Square Dance Federation insurance been investigated (if we don't already have it)?

Manpower

- 13a What regular committees must be appointed?
- b What regular committees have already been appointed?
- c What is their purpose and responsibilities?

Affiliations

- 15a Does the club belong to an area and/or state organization?
- b Shall we continue our affiliation?
- c If so, has a club delegate been selected to these organizations?
- d Has the delegate couple/person been informed of their/her/his responsibilities and duties?
- e Are our dues paid? When and to whom are they paid?
- f Has the area/state organization been notified of name and mailing address of club delegate?

Facilities

- 16a Has the regular dance hall been contracted for?
- b When is payment made and to whom?
- c Is regular dance hall large enough for special dances?
- d Have arrangements been made for special dance facilities?
- e Who do we contact if special dance arrangements must be made?
- f How much do we pay for the regular hall?
- g How much do we pay for the hall for special dances?

Refreshments

- 17a Do we serve refreshments?
- b What kind? beverage? finger food?
- c How are they obtained?
- d Do we have an adequate supply of kitchen equipment (cups, napkins, coffee, tea, etc.)?
- e Who is responsible for purchasing, storage and use of equipment?

Program

- 18a Is the program for the coming year finalized?
- b What remains to be done? Is anyone working on it at present?
- c Are club caller(s) and cuer(s) under contract?
- d Do we have guest callers and cuers under contract?
- e Should club caller and guest caller fees be reinvestigated?
- f Has our dance schedule been sent to all last year's members? neighboring clubs? area publications?

Continued on Page 83

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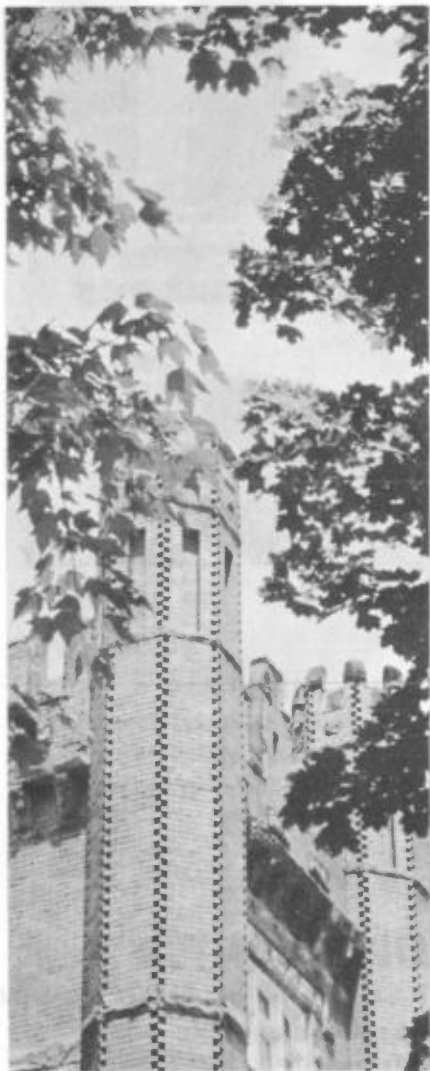
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Salem Set



"The fourth annual State Square and Round Dance Convention was held in August at Salem College, West Virginia. It was a great weekend; the weather was clear and warm." So starts the report by Francis and Jenny Shriver, which describes in glowing terms the great fun and dancing in the Valley of Learning, nestled in the West Virginia Hills.

Just to reassure all those convention chairmen who have coped with "little" last-minute emergencies and unasked-for problems, here's a story that proves that the unexpected will always happen.

On Thursday night when the first square dancer checked in, it was discovered that the college does not furnish pillows and blankets. "Linens" meant pillow cases and sheets. A bread truck was commandeered to haul pillows, 350 of them, borrowed from the National Guard in Kingwood (Camp Dawson, where the first three conventions had been held). Calls were made all over the state trying to notify as many dancers as possible. Pillows were available when the dancers began to pour in on Friday morning.

Other features of the weekend included a hike to see Fort New Salem; a Grand March alphabetically by clubs which stretched two blocks and was led by a Drum and Bugle Corps; the reading of a brand new Square Dance Week Proclamation signed by the governor; the making of a TV documentary on western style square dancing

Continued on Page 86

SWING INTO AUTUMN WITH A NEW DEPENDABLE

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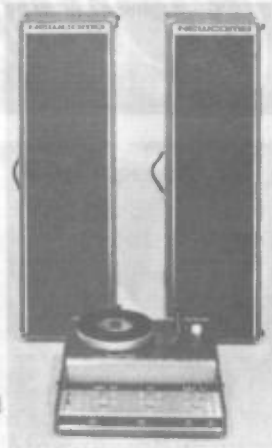
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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

ABOUT ANAHEIM

Many months ago, a group of square dancers went looking for a home. The group — the Executive Committee for the 25th National Square Dance Convention. The home — a place to house the Silver Anniversary Convention.

Like any family looking for a home, this group had a list of features their "dream house" must have. It needed to be large to accommodate all the expected visitors. It needed to have all the rooms under one roof so that no one would miss any of the fun. It should have a variety of room sizes, some for huge parties, others for intimate rap sessions. Air conditioning to keep active dancers calm and cool was a must. Ample parking space was also necessary, for almost all the guests would have a car. For those who preferred a room close by, the home needed to be surrounded by nice hotels and motels. This home should be close to the many tourist attractions in Southern California, for out-of-state visitors love to sightsee.

After much looking and debating, Ken and Audrey Parker, general chairpersons for the 25th National, found their "dream house" and they would like to invite you all to a party June 24, 25 and 26, 1976. Their "home" for this weekend will be the Anaheim Convention Center. There are seven large dancing areas, with a total of 239,000 square feet of dancing space. There are smaller rooms for clinics, panels, commercial booths, and even a school house. All of these features are under one roof and on one floor. The "home" is air-conditioned and bounded on three sides by acres of parking. It is surrounded by more than seventy luxury hotels and motels. Invitation to this party is RSVP. Just fill out an advance registration application — your local square dance association has some — and mail it to P.O. Box 1141, Merced, California 95340.

Our home is your home — *Mi casa es su casa*. California, here you come!

ATTENTION, ALL ROUND DANCERS!

Shine up your dancing shoes and dig out your fanciest clothes, for plans are well under way for the round dance portion of the 25th National Convention and you won't want to miss a minute of it.

Round dance festivities will begin with a Trail End Round Dance Wednesday evening in the Anaheim Room of the Convention Center. Activities on Thursday, Friday and Saturday will start with the Showcase of Rounds at 10 a.m. For the remainder of the afternoon and evening, round dancers can choose between two halls, with about 18,000 square feet of dancing space each, and

such varied fare as clinics, panels, workshops, quickteach reviews, exhibitions, and programmed rounds, all organized and instructed by some of the finest round dance instructors in the world. For those who are still raring to go at 11 p.m., there will be round dance after-parties on Thursday and Friday.

THE GREATEST AFTER-PARTY OF THEM ALL!

Disneyland will be the location for the Saturday night after-party. Round dancers will find the hardwood floor of the Horseshoe Club just right for more dancing. Norman and Louise Pewsey, directors, and Al and Helen Peterson, vice-chairpersons of Round Dance, extend a great big welcome to all to join in these gala festivities so practice your hitches, vines and turning two-steps, put in for your annual vacation, get out the road map, cause they want to see you in Anaheim in June.

EDUCATIONAL HAPPENINGS

A National Convention means dancing, making new friends and having fun, but it can also mean learning new things and solving old problems. There are numerous panels, clinics, workshops and seminars scheduled each day.

The Santa Ana room will house the Showcase of Ideas, display of publications and Square Dance Hall of Fame. The Sew and Create Clinic will be a must for taws; there will be a permanent display plus short demonstrations. The callers are not forgotten; there is a callers seminar and newer caller instructions. For those interested in learning about contras, there is to be a panel and a clinic each day.

Anyone need a brush-up lesson in dancing? Take your pick of round dance clinics, smooth square dancing and styling clinics. A special session will feature discussion of teaching the handicapped to dance. Bob Ruff and Jack Murtha will conduct their program of S/D teaching. Seminars are planned in club leadership, education, public relations, round dance and caller-club relations. Panels on exhibitions, after-party ideas, attire, organizations, singles, camping, young adults, petticoat power, planning, and round dancing will be scheduled. For those just wanting to talk problems out, a rap session is set for Friday morning.

Don't miss the colorful and informative pageant depicting the history of square dancing. Rest up before and plan to attend as many "happenings" as you can!



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FEEDBACK

Just back from New Hampshire where for three months I had the pleasure of calling an average of five times per week for dancers who not only dance on the beat but on phrase. We had very good live music and overflow crowd at the public dances. One of our greatest satisfactions was to bring unrehearsed volunteers to demonstrate contras of the area for the Johnston-Brundage caller's schools on two occasions. We did snatches of nine contras in fifteen minutes, followed by 100% audience participation.

Waiting mail at home included July, August and September issues of American Squaredance. Excellent again, particularly Ted Wegener's method for teaching Tea Cup Chain. It works as he claims . . . Some years ago I heard a caller whose name I cannot recall use T. Wegener's method almost word for word. Then he added a simple hint for the men which eliminated all hesitation by the ladies. He merely told the men to stick out their hands in this order: Heads: R-R-L-L, and Sides: L-R-R-L. Even with a wide range of ability on the floor, never have I seen Tea Cup Chain picked up more quickly or danced more smoothly on phrase! Try it and see for yourself.

*Duke Miller
Gloversville, New York*

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LEGACY

One of the most exciting developments as an aftermath or spinoff from the successful LEGACY conclave in Cleveland last May is the emergence of mini-Legacies in various places around the USA and Canada.

From time to time your editors (coincidentally, the executives of the Legacy organization) will inform the square dance world of these mini-events, and this month we especially want to point out the early planning of one such event in the western states that is definitely going to be more "maxi" than "mini." Titled the "Prairie Conclave of American Folk Dancers" (apparently recognizing that square dancing is, or soon will become, the "American Folk Dance") the event and its setup is proceeding under the direction of Ed and Shirley Claflin of Gothenburg, Paul and Darlyne Goodman of Norfolk, and Dick and Jan Brown of Bellevue, all in Nebraska. Dates are set, April 2, 3, and 4, 1976 in the Nebraska Center for Continuing Education (an appropriate setting) in Lincoln, Nebraska. Seventy-two federation representatives in Nebraska, Iowa, Missouri, Kansas, Colorado, Wyoming and South Dakota have been invited. Dick and Jan Brown (1812 Pelton Ave., Bellevue, NE 68005) have said that this event is the result of "a commitment to pass on Legacy's good to more of the dance leaders in the Western Plains States."

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Other Legacy developments should be mentioned also.

→ The Executive Committee will meet in Philadelphia in January to start planning the assembly scheduled to occur again in Cleveland, May 4, 5, 6, 7, and 8 of 1977. Delegates or "trustees" as they are called, will convene from every state (it is hoped) and from Canada at that time.

→ Pledges have been received towards the \$4000 budget established in May totaling about half of that amount. Organizations represented are:

Western Nebraska Callers Council

Western Nebraska Square Dance Association

The Overseas Dancer

Greater Cleveland Federation of Square and Round Dancers

American Square Dance Society

Pocono Squares

Saucon Squares

Saints & Aints, and others.

Individual trustees have contributed by fulfilling their pledges, too.

→ A Legacy display will appear in the Showcase of Ideas at Anaheim National Square Dance Convention in June. Don't miss it.

→ Stimulated partly by the Legacy discussions, many individuals and organizations are arranging special Bicentennial demonstrations, displays and events. Please keep us informed of what you are doing in the name of LEGACY and for the good of square dancing. Write P.O. Box 788, Sandusky, Ohio 44870.



GRENN

GR 14221

MOOVIN 'N GROOVIN

by John & Bea Souza

JUST A KISS

Waltz by Ann 'n Andy Handy

GR 14222

COUNTRY GAL

by Fred & Emily Leach

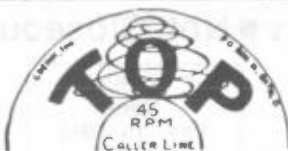
TWO STEP 'N RAGTIME

by Vernon Porter

GR 12150

BICENTENNIAL SILVER BELL

Flip Square by Dick Leger



FTC

FTC 32014

MAME

Flip Square by Joe Uebelacher

TOP

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BROKEN WHEEL SQUARE DANCE CLUB

A close-knit group of dancers, the Broken Wheel Square Dance Club of Mentor, Ohio, not only dance together, they travel, camp and make floats together. The float pictured has won about sixteen trophies, plus \$355.00 for the club treasury.

Making floats and dancing on them to promote square dancing in the area began in 1968, a year after the club was formed. Mike Cochran, the club's caller, coaxed and cajoled members into building the first float and the project snowballed from there. Each year the floats have become more elaborate and have always won first or second prize in any competition entered. The riverboat is by far the most ambitious float constructed, and the "Little Toot" pulling it, the most difficult to build. The two floats contain approximately 60,000 plastic flowers. (When floats were decorated with crepe paper, dancers used to pray for sunny weather; now with plastic flowers and a roof over dancers and equipment, they don't need to worry.) Information regarding construction may be obtained from Arthur Scheiman, Eastlake, Ohio (216-946-7488) or Wayne Brooks, Painesville (216-352-3915), chairman and vice-chairman, respectively, for the riverboat.

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.95 each, plus 18¢ postage per tape.

Lee Kopman



MERRBACH

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CHRISTMAS SINGLES

- 1637—Jingle Bells, Caller: Andy Andrus* — Blue Star
- 1858—Christmas Square, Caller: Dick Bayer* — Blue Star
- 2371—Christmas Time's Acoming, Caller: Wayne Mahan* — Sw. Square
- 1276—Christmas Medley, Caller: Wayne Baldwin* — Bogan

BLUE STAR SINGLES

- 2016—Fishers Hornpipe/Ida Red, Hoedowns (Banjo Lead)
- 2015—Sugarfoot Rag/Rubber Dolly, Hoedowns (Banjo)
- 2014—Love For Pennies, Caller: Jerry Helt*
- 2013—Devil's Dream/Country, Hoedowns
- 2012—It Do Feel Good, Caller: Marshall Flippo*
- 2011—Tie Me Kangaroo Down, Caller: Andy Andrus*

DANCE RANCH RELEASES

- 631—Action/Reaction, Hoedowns
- 630—Merry Go Round Of Love, Caller: Frank Lane*
- 629—Have A Good Day And Pass It On, Frank Lane*
- 628—Walk Right Back, Caller: Barry Medford*

BOGAN RELEASES

- 1277—76 Trombones, Caller: Lem Smith* (Bicentennial No.)
- 1276—Christmas Medley, Caller: Wayne Baldwin*
- 1275—Sittin Back, Caller: Wayne Baldwin*
- 1274—Happy Tracks, Caller: Mike Sikorsky*

LORE RELEASES

- 1152—It's Gonna Be A Happy Day, Caller: Stan Ruebell*
- 1151—Four Leaf Clover, Caller: Harold Bausch*
- 1150—Ring Ring The Banjo, Caller: Larry Prior*
- 1106—Those Were The Days, Caller: Harold Bausch*

SWINGING SQUARE RELEASES

- 2371—Christmas Time's Acoming, Caller: Wayne Mahan*
- 2370—First Time Thing, Caller: Rocky Strickland*

ROCKING A RELEASES

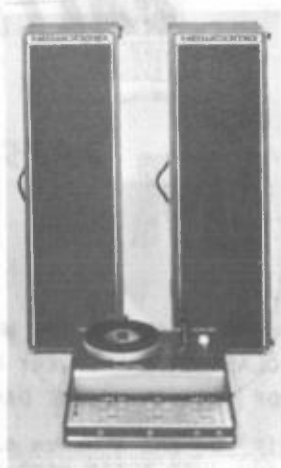
- 1364—C.B. Handle Song, Caller: J.J. Sorell*
- 1363—It's A Little More Like Heaven, Caller: Jesse Cox*
- 1362—Boney Fingers, Caller: Chuck Acelin*

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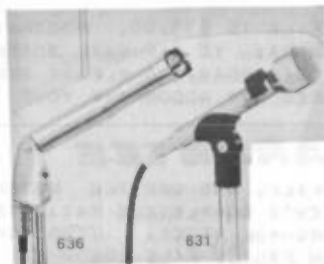


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ALL OF THE MATERIAL IS IN AN EASILY UNDERSTOOD SHORTHAND, AND A GLOSSARY OF TERMS IS INCLUDED. INDEX TABS ARE PROVIDED; YOU CAN INSTANTLY LOCATE MATERIAL FOR ANY MOVEMENT INCLUDED, AND REFILE IT SO THAT YOU CAN FIND IT THE NEXT TIME YOU NEED IT. THE MAINSTREAM FILE COMES IN A STEEL FILE CASE, WITH HINGED LID--ALL OF YOUR ESSENTIAL MATERIAL IN ONE PLACE, WHENEVER YOU WANT TO REFER TO IT!

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — November 1950

Guy Merrill's tongue-in-cheek style of writing in his article on "Patter" makes for difficult reviewing, but his concern for his beloved hobby of square dancing comes through loud and clear. His remarks are directed to those callers who are tempted to smother square dancing under the weight of their own personalities. Patter becomes so witty that the figure is lost in the comedy. And loud. He claims the caller is so far above the music in decibels, he hasn't heard a melody in some considerable time. Rhyming, as well, has become more important than clarity of call. He says, "The principal reason for [square dancing's] popularity is that they are good dances and people simply like to dance them. Many of us are basking in the mistaken idea that we the callers and instructors did it all just by our own scintillating performances. We did not! We just happened to have, by a very fortunate chance, a most wonderful vehicle in which to take a ride. Let's do a good job with it."

10 YEARS AGO — November 1965

In the recent National Square Dance Survey held by American Squares, it is evident that a great percentage of dancers were concerned with question such as, "Why so many new basics?" or "Can't we stem the flow of all these new figures?" Though the articles in this issue were written about varied subjects, each of them touched upon this question, forming an underlying thread through the magazine.

From the editorial: "The publication of a new idea in American Squares

does not indicate that a recommendation for popular use accompanies the idea. The ultimate decision as to common usage of new material lies with each individual caller and his dancers. It cannot be stressed strongly enough that it is up to each dancer and caller to screen material effectively."

From a feature on Cincinnati, Ohio's Jerry Helt, this quote echoes the same thought, "Recognize new ideas, but do not feel you must accept them. Just as we have waste in our national economy, so do we waste some of our basics."

From Dottie and Blackie Heatwole's article on round dancing, "In our Washington, D.C. area, the stress of a fast pace of living leads people to seek a relaxing recreation. An over-powering number of routines thrown at people seeking recreation through round dancing hardly places it in the relaxed category." They approach the problem in this way, "In round dancing, familiar, well-known routines have been presented as the primary vehicles which produce pleasure. While we believe this to be essentially true, there are other facets of enjoyment traceable to the use of both new and old routines.... By replacing an old favorite that is about to outlive its usefulness, a new routine can fill a programming void before one occurs. New dances are the life blood of the round dance movement even though they can sometimes be poison." They say, "Checking the quality of new material chosen, keeping it geared to the needs of the group and limiting the volume of new dances

Continued on Page 88

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10 Days - FEBRUARY 2 - 12, 1976

*Personally Escorted by
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BOB PAGE TRAVEL

R/D Terminology Report

ROUND DANCE TERMINOLOGY STANDARDIZATION PANEL
24th NATIONAL SQUARE DANCE CONVENTION - KANSAS CITY, MO.

Panel members: Dave and Shirley Fleck, Toledo, Ohio, Moderators
Vaughn and Jean Parrish, Berthoud, Colorado
Rick and Joyce McGlynn, Somers Point, New Jersey
Evaluators: Ruth Jewell, Bill and Mary Kansorka

The following terms had been approved by the San Antonio convention in 1974 and were on trial for the one-year waiting period. Each term was brought to the floor by a motion and seconded. It was then put up for discussion and voted on. These are the terms that were accepted by a majority of the voting audience, now to be used as standard terms by round dancers and teachers.

1. Closed telemark — A three-step left turning figure used to change direction and position during which the man steps forward on left heel preparing to turn left one quarter or less, then to the side and around woman on right foot continuing turning one-half or less on right toe bringing woman to modified banjo position (on second step the woman closes the left to the right and turns left one-half or less with weight on the right heel and the feet close together and parallel. As she rises to the toes she transfers the weight to the left foot), man then steps forward in modified banjo position in the direction indicated with the toe lowering at the end of the count.
2. Wing— A movement from semi-closed or closed to modified sidecar position; man takes small steps forward on right, draws left to right — no weight— touching left to right in modified sidecar position (woman steps left, right, left, as man leads her across in front of him to modified sidecar position). This term was amended to add closed position as a possible starting point.
3. Closed Impetus— A three-step right turning figure starting in closed or banjo position, man steps back on left foot, making half right turn or less on left heel pulling right foot, transfers weight to right foot and rising on toe continues turn on right toe (woman steps side and back on left foot brushing right foot to left and rising on toe), man steps diagonally back on left foot (woman forward on right between man's feet to closed position). This term was amended to drop the words "man facing RLOD; it could be done from any facing direction. The word "side" was added to the "woman step side." The words "closed position" were added to the end.
4. Knee Lift — A pronounced bending and lifting of the knee pointing in the direction indicated.

The following term was discussed for over an hour and rejected: Turning two step. Vaughn and Jean Parrish presented their definition of a turning two step, but the description failed for lack of a second. It was strongly recommended that the turning two step be rewritten and reconsidered in Anaheim, California in 1976. The description should carry body position as danced and possibly no reference to the method of teaching. How we teach should not enter into the basic description.

The following terms were not discussed because of lack of time:

- | | |
|-------------------|--------------------|
| 1. Feather | 3. Checked Feather |
| 2. Feather Finish | 4. Curved Feather |

Continued on Page 86



by Harold & Lill Bausch

"A caller's wife and the dancers who help at classes should wear square dance clothes!" How many hundreds of times have I heard that! I disagree!

Years ago my thoughts on the subject were exactly the same; we preached that, too. What a relief that times and ideas do change! What a relief for the caller's wife who goes out six nights a week and for the dancers who dance several times a week wearing their beautiful, colorful costumes, to be able to stray from conformity and dress more casually when helping out on class nights.

The new people come to classes in dresses, slacks, and sports outfits, as do our dancers and the caller's wife, thus creating an "On the-same-level scene". It pays off in the sense that club members who never see each other in anything but square dance attire now have a chance to "show off just a little", — and why not? On about the tenth night of lessons I start wearing my square dance dresses, bring books and literature on square dance attire and patterns, hints on sewing plus names of stores where petticoats, dresses, pant-lets and shoes may be purchased. I'll even order petticoats for them as a group because some merchants will give new dancers a cut price when ordering in a group.

Graduation day finally rolls around; everything and everyone is beautiful in new colorful costumes as they are presented their diplomas.

Our basic round dance class members also wear casual attire. As soon as they go into the round dance club,

proper square dance costuming is a must.

On the other hand the square dance caller should always wear proper attire. Exceptions are informal campouts and possibly an open collar without neck-tie during classes.

I also believe it is proper to stray from the norm on special events such as Christmas parties, when some of our clubs make it an evening for long dresses. Let's not forget to keep social activities in our clubs, then dress accordingly.

ED. NOTE: This column may well become a "hot potato," since opinion runs high for the contrary position. This item was one of the main topics discussed at Legacy '73 and '75, with resolutions concerning dress for square dances. In keeping with our editorial policy, we print this opinion. If you agree wholeheartedly or disagree violently, let us know about it!

Quote from Charlie Proctor in "Square and Round Dance News", San Antonio. "When we open a class we give out a letter to all students which mentions dress, deodorant and all those things, but I *like to see the ladies look like ladies!* To walk tall and gracefully! Therefore, I do not ask that they wear dresses to class and club; I *tell* them it is a MUST. When my dancers see a visitor come in wearing a pantsuit they say, "Oh, Charlie won't like that!" If *my girls* come in a pantsuit they come to me right away and say, "I'm not going to dance, Charlie". Then I'll say, "Don't you feel well, or what happened?" If they have a good reason, then I tell them, "All right, you may dance this time, but just this time". And usually they will decline to dance because they know I do not like it. But we want *our ladies to feel beautiful*. We think this can best be achieved in a *pretty dainty dance gown*."





Just as the "next door" column isn't always written strictly for dancers, this column is not always written strictly for callers.

This month is a good one for dancers and callers alike to put together ideas for Bicentennial dances, and promotion of square dancing ties in very nicely with Bicentennial events.

Flyers shown on this page advertise Bicentennial events in both Ohio and New York. Don't fail to conduct at least one Bicentennial square dance in your area, and get it on all sorts of master schedules (community schedules plus club schedules) now for extra promotion.

Warren Berquam of Maple Plain, MN., in his Minnesota Callers Notes, presents a letter designed to be mailed to area churches that might be favorable to sponsoring a square dance pro-

gram.

He claims that this type of letter, sent to churches and other organizations, will produce a number of one-night-stands. Last year he developed regular clubs from five different one-night-stand programs.

Here's the sample letter:

"Dear (appropriate church official):

"Help celebrate the Bicentennial in your own church activities. Try square dancing!

"Square dancing has been a part of our American Heritage for two hundred years.

'The President's Council on Physical Fitness recommends square dancing as a worthwhile lifetime recreation. It has received a five star rating on a scale of one to five.

"It is an activity that all can join together in, regardless of age. Many groups in the U.S.A. have used this type of activity to get people acquainted with each other.

"I would like to present this program to your group, it is not necessary that anyone know how to square dance. I will teach them how to dance during the process of the evening.

Squarely yours,
(your name)"

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The Early American Heritage Ball

Presented by the American Heritage Society

SATURDAY, SEPTEMBER 20, 7:00 PM
AT THE GRAND BALL ROOM OF THE
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Admission: \$10.00 per person
Includes: Dinner, Music, and Entertainment

FESTIVITIES

Open Ballroom and 100+ Dancers
All Types of Square Dance Music

Images: Illustrations of a man and a woman in 18th-century attire, possibly dancing or socializing.

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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.



Side ladies chain, heads lead right
Circle to a line, pass thru
Boys run once and $\frac{1}{2}$, boys trade
Girls tag, all tag the line in
Pass thru, wheel and deal
Centers star thru, others pass thru
Go round one, left allemande.....
Head ladies chain, sides flutter wheel
Heads lead right and circle to a line
Pass thru, girls run once and $\frac{1}{2}$
Girls trade, boys tag, boys trade
All tag the line in, pass thru
Wheel and deal, left allemande.....
Side ladies chain, heads flutter wheel
Heads lead right and circle to a line
Pass thru, boys run $1\frac{1}{2}$,
Boys cast left $\frac{3}{4}$, girls roll right to a wave
Boys run $1\frac{1}{2}$, boys circulate
Girls spin the top, girls cast off $\frac{3}{4}$
Boys tag, all tag the line in
Pass thru, wheel and deal
Left allemande.....

Watch out here:

Heads square thru four, ocean wave
Ends circulate $1\frac{1}{2}$, centers cast $\frac{3}{4}$
Triple trade, lonesome men move up
All step thru, tag the line in
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Centers square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four*
Swing thru, boys run
Tag the line right, boys cross run $1\frac{1}{2}$
Girls tag, walk and dodge
Partner trade, slide thru
(Equals right and left thru from *)
Repeat from * to *
Left allemande.....

Heads square thru four, swing thru
Boys run $1\frac{1}{2}$, girls trade and roll
Slide thru, left allemande.....

Heads square thru four*, swing thru
Boys run $1\frac{1}{2}$, girls trade and roll
Spin the top, boys run $1\frac{1}{2}$
Girls trade and roll, slide thru*
Repeat from * to *
Left allemande.....

Heads square thru four, ocean wave
Boys run $1\frac{1}{2}$, girls trade and roll
Boys run, pass thru, wheel and deal
Zoom, centers pass thru
Left allemande.....

Heads square thru four, ocean wave
Swing thru, girls run $1\frac{1}{2}$, boys trade
And roll, split circulate, boys run
Sweep $\frac{1}{4}$, left allemande.....

by Fred Bailey, Rush City, Minnesota

Heads half sashay, lead right
Circle, men break to a line
Square thru four, trade by, slide thru
Couple circulate, boys trade
Wheel and deal, square thru $\frac{3}{4}$
Trade by, eight chain one
Left allemande.....

Promenade:

Heads backtrack, pass thru
Sides back track, heads wheel around
Box the gnat, right and left thru
Flutter wheel, sweep $\frac{1}{4}$
Square thru $\frac{3}{4}$, left allemande.....

Promenade:

Sides backtrack, pass thru
Heads wheel around, sides backtrack
Pass thru, right and left thru
Slide thru, swing thru, boys run
Couples circulate, tag the line right
Wheel and deal, pass thru

Left allemande.....

Promenade:

Heads wheel around, slide thru

Swing thru, spin the top

Right and left thru, crosstrail thru

Left allemande.....

Promenade:

Sides wheel around, slide thru

Swing thru, fan the top, single hinge

Boys run, square thru $\frac{3}{4}$

Left allemande.....

Heads square thru four, swing thru

Spin chain thru, swing thru

Boys run, wheel and deal, dive thru

Flutter wheel, curlique

Left allemande.....

Heads flutter wheel, sweep $\frac{1}{4}$

Pass thru, curlique, boys run

Bend the line, spin the top

Scoot back, boys run

Couples circulate, wheel and deal

Square thru $\frac{3}{4}$, trade by

Left allemande.....

Heads flutter wheel and sweep $\frac{1}{4}$

Pass thru, curlique, boys run

Bend the line, spin the top

Scoot back, boys run, couples circulate

Wheel and deal, pass thru, trade by

Veer left, boys circulate, girls trade

Couples trade, wheel and deal

Reverse flutter wheel, slide thru double

Pass thru, left allemande.....

Heads square thru four, slide thru

Curlique, circulate two

Curlique, circulate two, boys run

Trade by, pass thru, trade by

Left allemande.....

Heads spin the top, turn thru

Ocean wave, recycle, spin chain thru

Girls circulate, turn thru

Left allemande.....

Head men and corner forward and back

Curlique, boys run, pass thru

Circle four, men break to a line

Curlique, coordinate, couples circulate

Wheel and deal, curlique, scoot back*

Girls circulate, girls trade, boys trade

Turn thru, left allemande.....

Or* swing thru, fan the top

Right and left thru, centers curlique

Those boys run, curlique

While the ends slide thru,

Left allemande.....

Or* Swing thru, fan the top

Right and left thru, pass thru

Partner trade, half square thru

Trade by, left allemande.....

Heads lead right and circle to a line

Pass thru, boys run $1\frac{1}{2}$

Boys cast left $\frac{3}{4}$

Girls roll right to a wave, swing thru

Right and left thru, left allemande.....

Experimental Basics by Ed:

Heads square thru four, ocean wave

Follow your neighbor and spread

Boys run, slide thru, ocean wave

Ladies trade, recycle

Left allemande.....

Heads square thru four, ocean wave

Follow your neighbor



Left allemande.....

Heads square thru four, flutter wheel

Swing thru, boys run, tag the line right

Cross flip and trade, left allemande.....

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by Bob Howell

easy level

*Here's an old pattern that has been in use for many years.
It is a great one for a one night stand and requires little teaching.*



PASS THE LEFT HAND LADY UNDER

First couple out to the couple on the right
Circle up four, don't take all night
Head gent leave your lady and go on to three alone
Circle up three with couple number three
Just once around, don't let them roam
Take lady number three, put her on the right
And circle with four with all your might
Head gent leave her there and home you go
Forward up six and back, lone gents do-sa-do
Pass the left hand lady under and on to the next you go.

(Gents 2 and 4 have a gal on each side. They cross the two ladies in front of them making arches with the arms of right hand ladies, passing left hand ladies under the arches. Ladies continue moving in same direction and take new places on sides of head gents.

It's forward up six and bow, side gents do-sa-do
Pass the left hand lady under and on to the next you go.

Repeat this movement two more times and all of the ladies will be back to their original partner.

*And now from the old to the new, for a modern contra by
Lannie McQuaide of Columbus, Ohio.*

VENTURE

FORMATION: 1,3,5, etc. active and crossed over.
RECORD: Aunt May's Canadian Jig — Folkkraft F 1438B.

Face your corner, do-sa-do
A little bit more, an ocean wave and balance four
Swing thru and balance again
Men run, bend the line
Flutterwheel over
Right and left over
Right and left back
Ladies chain over
Ladies chain back
Do-sa-do new one below



page

GOOFUS

Here is a novelty solo dance presented by Art Pataky of New York City. It was originally introduced by Freddie Savarich. This "corny" tune is right in season for November.

RECORD: Goofus — Stoneway SW 1061

FORMATION: Solo

Part 1

COUNT

- 1 Touch R heel diagonally forward to R
- 2 Return
- 3 Touch L heel diagonally forward to L
- 4 Return
- 5-6 With toes together, turn heels apart, close heels
- 7-8 Repeat 5-6
- 9-12 Four walking steps fwd, RLRL;
- 13-24 Repeat counts 1-8, then walk bkwd four.

Part 2

COUNT

- 1-4 Turning $\frac{1}{2}$ to L, step R, close L to R, step R.
- 5-8 Turning $\frac{1}{2}$ to R, step L, close R to L, step L.
- 9-12 Turning $\frac{1}{2}$ to L, sway R, L, R, L.
- 13-16 Turning $\frac{1}{2}$ to R, repeat counts 1-4
- 17-20 Turning $\frac{1}{2}$ to L, repeat counts 5-8.
- 21-24 Turning $\frac{1}{2}$ to R, repeat counts 9-12.

Part 3

COUNT

- 1-2 Step R to the right, close with the L.
- 3-4 Step L to left, close with the R.
- 5-8 Repeat counts 1-4, using bouncy steps.

Part 4

COUNT

- 1 Quickly step R to right
- 2 Close with L
- 3 Step R to the right
- 4 Touch with the left
- 5-8 Repeat 1-4 moving to left
- 9-12 Turn R full around, R, L, R, L.



*Here's another old time square dance that has a simple pattern.
Call it as a patter call or time it to a square dance tune.*

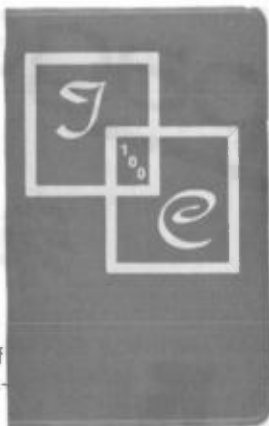
WHEN THE WORK'S ALL DONE THIS FALL

First couple lead to the right and circle four hands round
 Leave her there and on to the next and circle three hands round
 Take that lady to the last and circle one more time
 Now leave her there and home you go, walkin' the old chalk line.
 Side two gents turn right hand lady with right hand around
 Now turn the left hand lady with the left hand once around
 Two lone gents you do-sa-do around on a heel and toe
 Then swing your little lady and promenade you go

(Use a 16-count vamp for the promenade and then send couple 2 out to the right, then 3 and finally 4.)



Product Line



In our September issue we featured a story about the Knotheads, one of the older "gimmick" traditions associated with our activity since 1955.

Every caller knows well another gimmick tradition that, over a similar

period of years, has become so popular that it is the plague or pleasure of every dance, depending on how the caller reacts to it. Fortunately, most callers are somewhat flattered by the long line of dancers waiting to get autographs between tips, so they can fill Century Club books with 100 names and secure a special badge. It's a good conversation starter, too.

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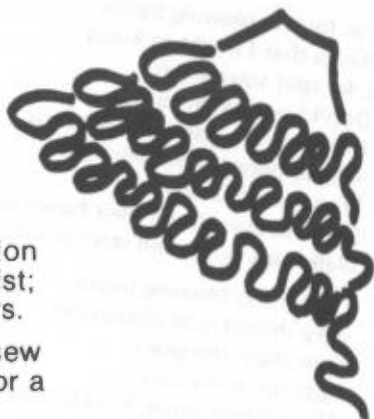
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**To The Tune of:
I'M FOREVER BLOWING BUBBLES**
(Author Unknown)

I'm forever blowing basics
Basics that I ought to know
Like split square thru
Don't know what to do
Everyone else can sail right thru
All the floor keeps dancing
My set's lost at sea
Seven people throw their hands up
Walk back home and stare at me.

I'm forever blowing basics
Why should it be always me
Spin chain the gears
Falls upon my ears
While others smile, I'm close to tears
Someone screams, "Three-quarters!"
Fractions fracture me
Seven people wish I would have
Stayed at home and watched TV.

Why are there so many basics,
Fifty new ones every week?
The more they write
All the more I fight,
How many will I blow tonight?
There's one choice remaining
I hear one more call
Seven people shouting at me,
"Go take lessons in the fall!"



JIVEY JIBES

For Your Next Har...



**To the Tune of
LET ME CALL YOU SWEETHEART**
(by Yeeds)

Let me call you partner,
I can dance with you.
Let me hear you whisper
When the leader gives the cue.
Keep this twosome moving
In this dance for two
Let me call you partner
And let me round-dance-all night with you.

Tell me when to two-step
And I'll follow you,
Hold my hand and guide me
In the scissors-step-thru.
Tonight you look so pretty
In your dress of blue,
Let me call you partner
And let me round-dance-all night with you.

**To the
TAKE M**
(Author

(Girls)–
(Boys)–

(Girls)–
(Boys)–

NOTE: "Bubbles" and "Ball Game" were submitted
by Elsie Leathers, Washington, D.C.

& JAZZY JIGS

anious, Hilarious After-Party



the Tune of:
KE ME OUT TO THE BALLGAME
(Author Unknown)

Take me out to the square dance
Take me out with the crowd
(s) — Buy me some bouffants and petti-pants
(ys) — I don't care just as long as we dance
And I'm praying I'll find my corner
If I'm lucky I might
But I know I'll have a good time
Cause it's square dance night!

Take me out to the square dance
Take me out with the crowd
(s) — Maybe I'll learn something new tonight
(ys) — Maybe you'll learn your left from your right
And I'm praying for a good caller,
Local or one of fame,
Just as long as he's loud and clear
ou. I'll be glad I came!

To the Tune of:
JUST BECAUSE
(by Yeeads)

Just because you think you're high level
Just because you think you're so sharp
Just because you've joined the Dancing Devils
I'll dance rings around you in the dark.

CHORUS:

Just because I paddle down the "mainstream"
And you swim the deep in spite of "jaws,"
Baby, I'm tellin' you, that you and I are through
Because . . . just because . . .

Just because you do an arky flipback,
Just because you've mastered chisel thru,
Just because you say no one in Skipback
Can do the fancy things that you can do —

CHORUS here:

Just because you're under the illusion
That NAMES make the game, style's taboo,
Regretfully I've reached a conclusion
Take your game, I'll take love, we're through.

CHORUS here:



WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

SPIN THE TOP FAMILY

(A variation of Swing Thru)

by Holman Hudspeth, Detroit — 1964

EXPLANATION: On call to *Spin the Top* from an ocean wave, the ends swing half, new centers cast $\frac{3}{4}$, while the new ends move up a quarter to reform the ocean wave which is now at right angles to the starting position of the original wave. Called from two couples facing, dancers merge into a right-hand ocean wave and then follow the above traffic pattern.

HISTORY: The dancer reaction to Swing Thru in 1962 was so good that many variations began to creep into the picture, i.e. Acey Deucey, circulates, etc. The introduction of *Spin the Top* opened up a variation with the centers doing a $\frac{3}{4}$ arm turn, thus changing the facing direction of the dancers but maintaining an ocean wave set-up. During the analysis of what the move-



ment did with the dancers position-wise, many equivalents and zeros were discovered in combinations with swing thru and other basics such as fold, run, and circulate.

The variations of *Spin the Top* have become manifold in proportions, with but a few lasting types to date. Just for the record, the following Top variations have been explored since 1964:

Spin the top	Run the top
and something	Fan the top
Reverse the top	Cross the top
All-8 spin the top	Zip the top
All-4-couples spin	Explode the top
the top	Pass the top
Dixie Spin	Slip the top
Grand Spin	Relay the top
Spin Prowl	Twist the top
Spin chain thru	Square the top
Spin a web	Circle the top
Top the web	Swap the top
Fold the top	Split the top
Turn the top	Curl-top
Dixie top	Spin and pop
Pop the top	Blow your top

Of those listed, Spin Chain Thru and Fan the Top have acquired an identity of being "basic." Those used more or less boil down to All-8 Spin the Top, possibly Run the Top and Relay the Top. Other variations are remembered usually by the dancer in the challenge area of interest.

TRAFFIC PATTERN: The $\frac{3}{4}$ center arm swing must be exact in order to have the ends know where their $\frac{3}{4}$ move-up ends in the ocean wave. When couples facing each other are told to

Spin the top, they must merge into a right-hand wave before starting the arm swings. The rule for a *Spin the Top* is always *ends swing half*, no matter whether starting with right or left hand. Therefore, a *Spin the Top* movement from a three-handed ocean wave or Alamo-style ring is not possible unless someone is told to "start like a Spin the Top," i.e. (Alamo style) "Boys start a Spin the Top." *See Page 63.

The analysis of combinations of *Spin the Top* and other movements revealed some of the following equivalents and zeros. An abundance of combinations can be found in the "Set-Up and Get-Out" manual by your editor.

From right-hand ocean wave: One spin the top half-sashays partner and moves couple $\frac{1}{4}$ position to the right.

From left-hand ocean wave: One spin the top half-sashays partner and moves couples $\frac{1}{4}$ position to the left.

Pass thru: Two ladies chain, spin the top, slide thru

Lead to the right: Spin the top, turn thru

Half square thru: Spin the top, swing thru, step thru

Square thru: Swing thru, spin the top, step thru

Right and left thru: Two spin the tops

Zero: Spin the top, swing thru double, spin the top

Zero: Swing thru, spin the top double, swing thru

Box 1-4: Heads spin the top, boys run, wheel and deal, pass thru

Two ladies chain: Half sashay, spin the top, slide thru.

ALL-8 SPIN THE TOP

Allemande left, a right to your girl

All-8 spin the top, girls star left

Boys move up to same girl

All-8 spin the top, boys star left

Girls move up to same man, turn thru

Left allemande.....

FAN THE TOP (from ocean wave or two-faced line): Centers turn $\frac{3}{4}$ around, ends move up $\frac{1}{4}$ to reform.

EXAMPLES:

Head couples fan the top, step thru

Circle to a line, opposites spin the top
Same two fan the top and step thru
U-turn back, crosstrail thru
To the corner, left allemande.....

Heads square thru four hands

Fan the top, swing thru, star thru

Square thru $\frac{3}{4}$, outsides trade

Left allemande.....

Heads square thru four hands

Fan the top, U-turn back

Spin the top to a left allemande.....

Head couples swing thru, centers run

Fan the top, ends run, fan the top

Star thru, left allemande.....

Another worthwhile variation is Run the top. From an ocean wave or two-faced line, the dancers would do a Fan the Top after they finished the "Run."

Example:

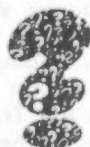
Head couples swing thru

Centers run the top

Ends run the top, star thru

Left allemande.....

CALLERS' QUESTIONS



SEVERAL SOURCES: We noticed that you haven't said too much about Callerlab's suggested experimental movements to be used during October, November and December, 1975. Do you have any comments at this time?
ED. NOTE: The two movements, Pass the Ocean and Ferris Wheel, are possibly the best two that the Callerlab Experimental Committee has chosen other than Walk and Dodge and Half Tag, Trade and Roll (a combination).

Pass the Ocean by Holman Huds-peth, Detroit, Michigan (at that time, 1965) has been used constantly by advanced groups and is certainly descriptive, i.e. Pass thru and face partner to

make an ocean (right-hand) wave. At the time, the author also suggested a Pass the Sea to mean forming a left-hand wave. In the meantime, the idea was called directionally as "Pass thru, partner hinge" or "Pass in, merge left to a wave." However, the name Pass the ocean is suggestive of the desired result and the call is very quickly executed. All the callers' note services have come up with many example figures, many proving that the movement could be challenging to advanced dancers too.

EXAMPLE we like:

Head couples pass the ocean
 Scoot back, clover and spin the top
 Turn thru, pass the ocean
 Boys run and bend the line
 Pass thru, clover and pass the ocean
 Scootback, clover and spin the top
 Centers right and left thru, zoom
 Square thru but the third hand
 Turn thru, left allemande.....

Ferris Wheel (1974) by Don Beck, Stow, Massachusetts, is the Callerlab's second suggestion. The idea is to be used from parallel two-faced lines only, in order to avoid confusion. The key to the smooth dance pattern is the inside facing couples walking straight ahead in order to do their wheel and deal, and always ending the movement in a double-pass-thru formation. All Couples Hinge and Trade figures can be used with Ferris Wheel replacing the command as long as the set-ups are two-faced lines. The only variations possible are the wheel and deal right or left without regard to sex identity, depending upon the set-up. This is a good, solid Mainstream dancer experimental. Interesting dance choreography is being offered on all sides, including the February, 1975, issue of American Squaredance. Here are a few current examples from several sources:

Heads lead right circle to a line
 Pass thru, heads trade, ferris wheel
 Double pass thru, peel off, pass thru
 Boys trade, ferris wheel,
 Centers pass thru, star thru
 Couples circulate, bend the line
 Pass thru, partner tag

Left allemande.....

Heads lead right, circle to a line
 Slide thru, swing thru, boys run
 Ferris wheel, zoom and pass thru
 Swing thru, boys run, ferris wheel
 Zoom and pass thru, square thru $\frac{1}{4}$
 Left allemande.....

Heads lead right circle to a line
 Pass the ocean and recycle
 Veer left to two-faced line, ferris wheel
 Centers pass thru, circle to a line of four
 Pass the ocean and recycle, sweep $\frac{1}{4}$
 Pass the ocean, swing thru
 Boys trade, boys run, ferris wheel
 Centers sweep $\frac{1}{4}$ more
 Left allemande.....



FASCINATE

by Curt Bauter, Rockville, Maryland

From two-faced lines facing clockwise, ends circulate once and a half while centers cast $\frac{3}{4}$, new centers trade, two end couples now promenade a quarter, and wheel in while lonesome dancers turn in and step forward as ends of a right-hand wave with the centers. Movement ends in a Quarter tag the line set-up. From two-faced lines facing counter-clockwise, dancers end with a left-hand ocean wave in the middle, etc.

AUTHOR'S EXAMPLE:

Heads square thru four hands
 Swing thru, centers run
 FASCINATE (12 counts)
 Square thru $\frac{3}{4}$ to left allemande.....

EXAMPLES by Will Orlich:

Heads square thru four hands
 Swing thru double, centers run
 FASCINATE, centers swing slide thru
 Circle up eight, four boys go forward
 And back, square thru four hands
 Star thru, ends circulate
 Bend the line (1P2P)

Heads lead right circle to a line
 Spin the top, centers run
 FASCINATE, extend the tag
 Swing thru, centers run
 FASCINATE, extend the tag
 Centers run, bend the line
 Box the gnat, crosstrail thru
 Left allemande.....
 Head couples star thru
 Double pass thru, peel off, pass thru
 Boys trade, FASCINATE
 Girls turn thru and star thru
 California twirl, FASCINATE
 Centers square thru $\frac{3}{4}$, slide thru
 Wheel and deal, centers trade
 Trade by, left allemande.....
 Heads square thru four hands
 Circle half and veer left
 To a two-faced line, FASCINATE
 Chain reaction, centers run
 Wheel and deal, left allemande.....
 Heads go right, circle half, veer left
 To a two-faced line, California twirl
 FASCINATE (Left-hand wave in center)
 Centers recycle, zoom, pass thru
 Left allemande.....
 The following use Chain Reaction as
 the following call to Fascinate:
 (All by Jack Lasry, Miami, Florida)
 Heads square thru four hands
 Swing thru, boys run, FASCINATE
 Chain reaction, boys run,
 Wheel and deal, left allemande.....
 Heads lead right circle to a line
 Slide thru, swing thru, boys run
 FASCINATE, chain reaction,
 Boys run, wheel and deal
 Square thru $\frac{3}{4}$, left allemande.....
 Heads square thru four hands
 Swing thru, boys run, FASCINATE
 Chain reaction, boys run, FASCINATE
 Centers square thru $\frac{3}{4}$, left allemande....

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 mitted to the editor. New ideas are presented
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by Gil T. Crosby, Gainesville, Florida

Heads square thru four hands,
 Pass thru, partner hinge, fan the top
 Girls trade, pass to the center
 Square thru $\frac{3}{4}$, left allemande.....
 Heads square thru four hands
 Star thru, veer left, boys run
 Fan the top, swing thru, girls trade
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right circle to a line
 Pass thru, boys run, scoot back
 Pass to the center, girls square thru $\frac{3}{4}$
 Star thru, boys trade, boys run
 Swing thru, turn thru
 Left allemande.....

Side ladies chain, heads star thru
 Pass thru, circle to a line
 Spin the top, swing thru
 Pass to the center, pass thru
 Square thru $\frac{3}{4}$, left allemande.....

by James F. Congleton, Sheffield, AL

Heads flutter wheel, curlique
 Walk and dodge, slide thru
 Swing thru, lock it, boys run
 Girls circulate, boys circulate
 Couples circulate, wheel and deal
 Right hand star chain circulate
 Couples circulate, wheel and deal
 Pass thru, trade by, left allemande.....

Heads flutter wheel, curlique
 Walk and dodge, double swing thru
 Girls run, bend the line, pass thru
 U-turn back, star thru, pass thru
 Trade by, double swing thru
 Double spin the top, square thru $\frac{3}{4}$
 Trade by, right hand star chain circulate
 Wheel and deal, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
Curlique, checkmate the column
Bend the line, star thru
Left allemande.....

Heads square thru four hands
Swing thru, spin the top
Curlique, checkmate the column
Bend the line, box the gnat
Slide thru, left allemande.....

Heads lead right circle to a line
Curlique, eight circulate
Checkmate the column
Bend the line, slide thru
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Curlique, checkmate the column
Bend the line, star thru
Centers swing thru, turn thru
Left allemande.....

by John Ward, Alton, Kansas

Heads pass thru, partner trade and roll
Box the gnat, do a right and left thru
Pass thru, left allemande.....

Heads square thru four, star thru
Pass thru, partner trade and roll
Box the gnat, do a right and left thru
Square thru $\frac{3}{4}$, trade by, star thru
Pass thru, partner trade and roll
Box the gnat, do a right and left thru
Square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads square thru four, star thru
Pass thru, partner trade and roll
Turn thru, trade by, star thru
Pass thru, partner trade and roll
Turn thru, trade by, allemande left.....

Heads square thru four hands
Flutter wheel, swing thru
Turn thru, trade by
Flutter wheel, swing thru
Turn thru, trade by
Left allemande.....

Heads square thru four hands
Swing thru, cast off $\frac{3}{4}$
Walk and dodge, partner trade
Star thru, dive thru, pass thru
Swing thru, cast off $\frac{3}{4}$
Walk and dodge, partner trade
Star thru, dive thru, pass thru

Allemande left.....

Heads square thru $\frac{3}{4}$ round
Separate, go round one, make a line
Pass thru, wheel and deal
Centers pass thru, spin chain thru
Swing thru, boys run
Crosstrail thru for a left allemande.....

Heads pass thru, then separate
Go round one and make a line
Pass thru, wheel and deal
Centers pass thru, do-sa-do to a wave
Split circulate, spin chain thru
Ends circulate, boys run, star thru
Allemande left.....

Heads pass thru, then separate
Go around one and make a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Ends circulate, swing thru
Ends circulate, boys run
Bend the line, flutter wheel
Star thru, allemande left.....

Heads square thru $\frac{3}{4}$ round
Separate, go round one, make a line
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$ round
Single circle to a wave
All eight double circulate, boys run
Reverse the flutter, star thru
Left allemande.....

Heads square thru four hands
Single circle to a wave
Boys run, half tag, trade and roll
Swing thru, scoot back
Do a right and left thru
Left allemande.....

Heads square thru four hands
Circle up four to a two-faced line
Half tag, trade and roll
Curlique, scoot back
Split circulate, walk and dodge
Do a partner trade, square thru $\frac{3}{4}$
Left allemande.....

Head gents take corner up and back
Star thru, circle up four
Ladies break and make a line, pass thru
Wheel and deal, centers pass thru
Swing thru, scoot back
Walk and dodge, do a partner trade
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal

Double pass thru, leads U-turn back
 Swing thru, split circulate
 Walk and dodge, do a partner trade
 Crosstrail thru for a left allemande.....
 Heads lead right circle to a line
 Pass thru, tag the line in
 Do a turn and left thru
 Flutter wheel and sweep $\frac{1}{4}$ more
 Pass thru, allemande left.....
 Head two gents face your corners
 Box the gnat, girls go up and back
 Girls square thru four hands
 Square thru $\frac{1}{4}$ round, trade by
 Square thru $\frac{1}{4}$ round, trade by
 Swing thru, ends double circulate
 Swing thru, ends double circulate
 Boys run, star thru
 Left allemande.....
by Art Daniels, S/D Callers of So. Cal.
 Heads lead right and circle to a line
 Pass thru, wheel and deal, zoom
 Double pass thru, centers in, cast off $\frac{1}{4}$
 Star thru, zoom, double pass thru
 First two left, next two right
 Crosstrail thru to left allemande.....
 Sides pass thru and separate
 Around one to a line, star thru
 Zoom, partner trade, dive thru
 Star thru, pass thru, separate
 Around one to a line, star thru
 Zoom and partner trade, pass thru
 Trade by, left allemande.....
by Bill Hay, S/D Callers of So. Cal.
 Heads square thru four hands
 Ocean wave, scoot back, girls circulate
 Boys trade, boys run, wheel and deal
 Star thru, wheel and deal, peel off
 Tag the line right, wheel and deal
 Curlique, boys circulate
 Girls trade, swing thru, boys run
 Wheel and deal, dive thru,
 Square thru $\frac{1}{4}$, left allemande.....
 Allemande left Alamo style
 Swing thru, cast off $\frac{1}{4}$
 Girls back up a left-hand star
 Shoot the star, go left and right
 Turn thru, left allemande.....
 Allemande left, partner curlique
 To an Alamo wave, swing thru
 Curlique, make an allemande thar
 Girls back up in a left hand star
 Swing thru, boys run, bend the line
 Left allemande.....

by Jack Lasry, Miami, Florida
BACKTRACK FIGURES

Promenade with partner
 Heads backtrack, lines pass thru
 Tag the line right, wheel and deal
 Swing thru, turn thru
 Left allemande.....
 Promenade with partner:
 Heads backtrack,
 Four boys square thru $\frac{1}{4}$
 Hook on and cast off $\frac{1}{4}$, girls run
 Girls square thru four, boys pass in
 (Boys pass thru, face in)
 Curlique, boys run, bend the line
 Right and left thru, crosstrail
 Left allemande.....
 Promenade with partner:
 Heads back track, half square thru
 Girls square thru $\frac{1}{4}$, boys partner trade
 Star thru, boys trade, boys run
 Swing thru, turn thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, heads backtrack
 Sides wheel around
 Four girls square thru four
 Boys pass in, do-sa-do to a wave
 Scoot back, boys run, pass thru
 Bend the line, right and left thru
 Flutter wheel, crosstrail
 Left allemande.....
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, leads back track
 Swing thru, boys run (1P2P).....
 Promenade, heads back track
 Pass thru, tag the line right
 Bend the line, right and left thru
 Crosstrail, left allemande.....
 Promenade, heads back track
 Square thru, boys square thru $\frac{1}{4}$
 Girls partner trade, do-sa-do to a wave
 Boys run, crosstrail
 Left allemande.....
 Promenade: Heads backtrack
 Half square thru, girls square thru $\frac{1}{4}$
 Boys partner trade, do-sa-do to a wave
 Scoot back, boys run
 Left allemande.....
CHAIN REACTION FIGURES
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Outsides squeeze in to a line

Centers right and left thru
 Dixie style to a wave, trade the wave
 Ends slide thru, chain reaction
 Boys run, wheel and deal
 Pass to the center, pass thru
 Left allemande.....

Heads lead right circle to a line
 Star thru, dive thru
 Centers step to a wave
 Chain reaction, boys run
 Wheel and deal, pass thru
 Left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Outsides in to a line, star thru
 Centers step to a wave
 Chain reaction, girls circulate
 All hinge, boys fold, ladies chain
 Send them back Dixie style,
 Left allemande.....

by Myron Huss, So. Cal. Callers Notes

Heads curlique, walk and dodge
 Circle to a line, girls fold, star thru
 Girls fold, star thru, wheel across
 To the other side, boys fold
 Star thru, boys fold, star thru
 Centers fold, right and left thru
 Dive thru, do-sa-do, swing thru
 Girls turn back, wheel and deal
 Pass thru, square thru $\frac{3}{4}$
 Left allemande.....

Heads rollaway, boys flutter wheel
 Slide thru, circle four to a line
 Pass thru, tag the line, quarter right
 Girls fold, star thru, pass thru
 Tag the line, quarter right
 Girls fold, star thru, right and left thru
 Slide thru, eight chain five, pull by
 Left allemande.....

Heads swing star thru
 Again swing star thru, bend the line
 Tag the line, quarter left, boys fold
 Star thru, tag the line, quarter left
 Boys fold, star thru, left allemande.....

by Leonard Blower, So. Cal. Callers

Heads right and left thru
 Same ladies chain, girls fold
 Star thru, promenade
 Sides wheel around, star thru
 Girls fold, left allemande.....
 Heads lead right circle to a line
 Centers fold, star thru, pass thru

Bend the line, California swirl
 Centers fold, star thru
 Crosstrail thru to left allemande.....
 Heads crosstrail thru, separate
 Go round one, line up four
 Rollaway a half sashay, ends fold
 Right and left thru, dive thru
 Pass thru, split the outside two
 Around one to a line of four
 Ends fold, left allemande.....

Promenade, heads wheel around
 Pass thru, wheel and deal
 Double pass thru, girls fold, star thru
 Got a line of eight
 Bend the big line, crosstrail thru
 To a left allemande.....

Heads right and left thru, pass thru
 Separate, around one to a line
 Pass thru, ends cross fold
 Right and left thru, dive thru
 Star thru, pass thru
 Around one to a line, pass thru
 Ends cross fold, right and left thru
 Dive thru, star thru, crosstrail
 Left allemande.....

Sides right and left thru
 Heads lead right and circle to a line
 Pass thru, ends cross fold
 Centers turn back, pass thru
 Centers in, cast off $\frac{3}{4}$
 Ends run to a line, pass thru
 Ends cross fold, centers turn back
 Pass thru, centers in, cast off $\frac{3}{4}$
 Ends run, bend the line
 Crosstrail thru to left allemande.....

by John Fogg, So. Cal. Callers Notes

All promenade, heads backtrack
 Pass thru, on to the next
 Swing star thru, promenade left
 Don't slow down, sides backtrack
 Pass thru, on to the next
 Swing star thru, promenade left.....
 Head ladies chain, head ladies chain left
 Four ladies chain and promenade
 Heads roll a half sashay
 Sides backtrack, pass thru,
 On to the next, lines of four
 Up and back, center four pair off
 Ends star thru, centers in, cast off $\frac{3}{4}$
 Center four right and left thru
 Ends slide thru, left allemande.....

Side ladies chain right
 Heads right and left thru
 Allemande left, promenade
 And don't slow down
 Heads rollaway and promenade
 Sides backtrack, pass thru
 On to the next, curlique
 Walk and dodge, trade by
 Turn thru, left allemande.....
 All promenade and don't slow down
 Heads rollaway, sides backtrack
 Pass thru, on to the next, star thru

Trade by, eight chain three
 Left allemande.....
 Side ladies chain, heads swing thru
 Spin the top, sides ladies lead
 Dixie style an ocean wave
 Slip the clutch, left allemande.....
 Sides right and left thru
 All eight rollaway (keep same partner)
 Promenade, heads wheel around
 Star thru, trade by, eight chain three
 Left allemande.....



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11th ANNUAL DOUBLEHEADER, Nov. 29,
 Marion, Ohio. Dick Bayer, Ed Foote. Write or
 call: Carol Stambaugh, 2644 Marion-Marys-
 ville Rd., Marion, OH 43302 (614-382-5249).

4th Anniversary Square Dance, Dec. 11, in the
 airconditioned Recreational Center, Oak St. at
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 11. Open. Write Joyce Adams, Box 306, ACI,
 House 118, Chattahoochee, FL 32324.



EXPERIMENTAL BASIC

PULSE POLL



Folks regularly ask why *Spin Chain the Gears* is carried in the right hand column as an "experimental" when it's been around so long. Until it is chosen either by the Callerlab Committee as a "quarterly selection" or by the Callerlab Convention as one of the 68 Mainstream moves, that's where it has to stay, as long as pollsters all over the continent say it is being used popularly in workshops and post-mainstream groups. Strangely enough, it moved up to third place this month. Obviously the twin movements of *Chain Reaction* and *Fascinate* are getting a lot of play, too.

MAINSTREAM

See list, p. 30,
June, '75, or buy
"Mainstream 75"
book for \$4 from
this magazine.

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1. Chain Reaction
2. Grand Parade
3. Spin Chain the Gears
4. Lock It
5. Fascinate
6. Right On
7. Cloverflo
8. Star Chain Circulate
9. Motivate
10. Relay the Shadow
11. Scoot and Flutter
12. Kick Off

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NEW MUSTANG RELEASES:

- MS 169 I'M A RAMBLING MAN
by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR
A SMILE by Jack Bishop
- MS 167 THAT SONG IS DRIVING ME CRAZY
by Nelson Watkins
- MS 166 OLD MAN FROM THE MOUNTAIN
by Johnny LeClair

LIGHTNING S RELEASES:

- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE
by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG
by Jack Cloe
- LS 5028 I WISH I'D LOVED YOU BETTER
by Art Springer
- LS 5027 BRING BACK THE OLD WALTZES
by Dewayne Bridges

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Dewayne
Bridges



Jim
Lee



Johnny
LeClair



Art
Springer

PUNNIE PAGE



LOGIC PROBLEM

A noted detective met a certain demonstration set at the last convention. All the men (John, Frank, Ted and Joe) and their wives (Vicki, Susan, Mary and Karen) had been given numbers according to their placement in the set (1,2,3,4). The only clue the detective uncovered is written below, and yet, in several seconds he was able to tell each man's wife and what their position was. Can you?

John's wife, the fourth lady, Susan, and Karen (who is not Frank's wife) all agreed that Ted's number was one lower than Frank's and three lower than Mary's.

LAST MONTH'S ANSWERS

1. star
2. promenade
3. reel
4. cast off
5. allemande
6. ladies chain
7. dosido
8. grand right and left
9. address
10. circle
swing

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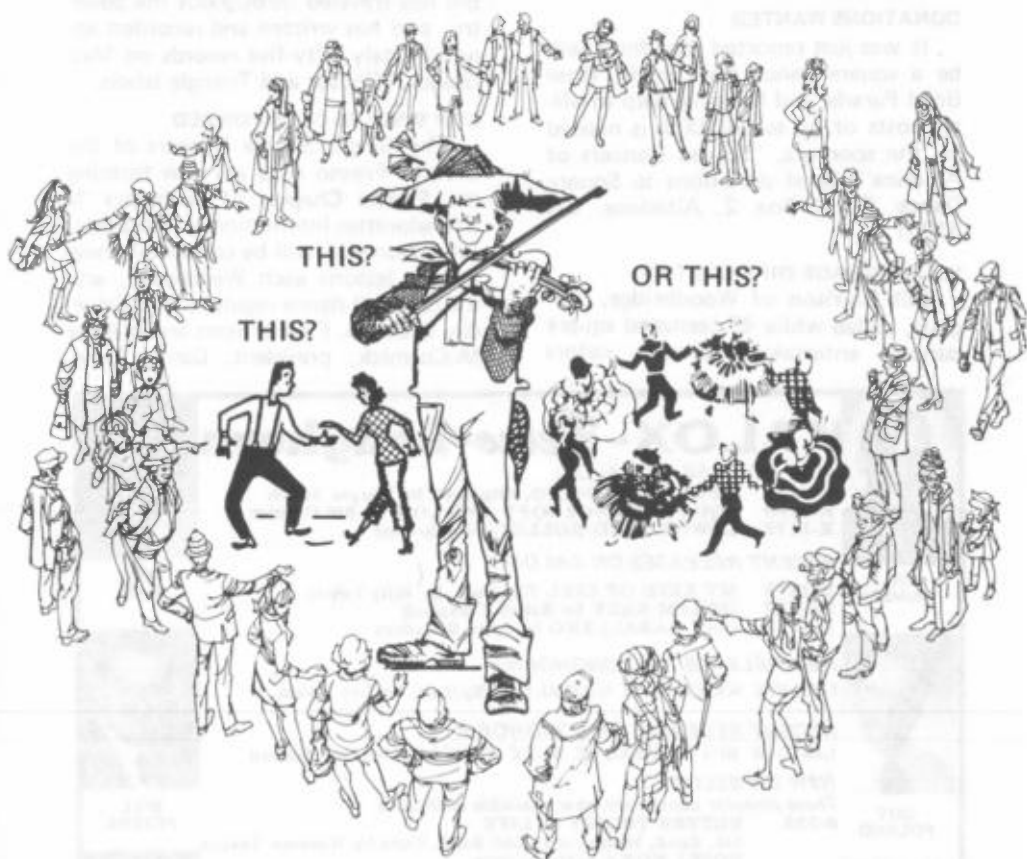
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Sketchpad Commentary

HOW DO OTHERS SEE US ?

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LET'S ALWAYS CREATE AND MAINTAIN A GOOD IMAGE !

Thanks to V.L. Cummins, Odenton, Md. for this suggestion.



from a Norwegian windjammer crew this summer. The colorfully clad girls managed to get the shy sailors into a few sets and the ice was broken.

—from the "Potomac News"

CALLER BECOMES A DANCER AGAIN

Bill Ball, of Van Nuys, California, has announced his retirement after sixteen years of square dance calling and teaching. He and his wife, Marcy, look forward to being "just dancers" again. Bill has traveled throughout the country, and has written and recorded approximately fifty-five records on MacGregor, Windsor and Triangle labels.

NEW SINGLES CLUB FORMED

The Single Square Dancers of the Greater Fresno Area are now forming the Fresno Chapter of Bachelors 'N Bachelorettes International. Instructor/caller Don Hoff will be conducting new dancer lessons each Wednesday, and the club will dance regularly one Saturday a month. First officers are JoAnne McCormick, president; Carrie Long,

DONATIONS WANTED

It was just reported that there will be a square dance float in the Rose Bowl Parade, and financial help to offset costs of up to \$40,000. is needed by the sponsors, "Square Dancers of America". Send donations to Square Dance Float, Box 2, Altadena, CA 91001.

NO LANGUAGE DIFFICULTIES

Bill Harrison of Woodbridge, Virginia, called while 47 teenaged square dancers entertained seventy sailors



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NEW RELEASE ON KALOX:

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RECENT RELEASES ON BELCO:

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 B-264B TANZIE by Bill & Betty Tracy
 B-263A STRUTTIN' AROUND by C.O. & Chris Guest
 B-263B EASY DOES IT by Lou & Mary Lucius
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NEW YORK CALLERS DONATE TIME

In the September issue, under News, an account of a benefit for Ray and Lucille Graf of Utica, New York, was published. The Grafs lost their home in a fire this summer.

Campground owner Rocky Russell donated his site for a benefit at which \$635 was raised. Callers shown in the picture, all of whom donated their time, are: Ken Hover, Cliff Austin, Lucy Paul, Irwin Dorfman, Tom Race,

chairman, Ray and Lucille Graf, Rocky Russell, Joe Donahue, Janice Jones, Stuart Gates, Bill Brindle, Ken McDaniel, Scott Rathkamp, Jim Fraser, Jerry DeVaul, Larry Yacobelli, Charley Smith, Gus Greene, Leo Golicki, Jim Kelly. Present on Friday night but not in the picture were callers: Peter Locke, Maurice Warner, Bob Stern, Cliff Eastwood, Bob and Anne Coad.

IN MEMORIAM

Square dancers throughout the South know and love Paul (Pappy) and Helen Pate of Anderson, South Carolina. With regret we publish the fact that Paul passed away this fall. The Pates were founders of the Fontana Swap Shop and will be remembered by those who knew them for their hospitality, friendliness and devotion to square dancing.

CORRECTION

The inventor of Pass the Ocean, p. 29, October issue, is actually Holman Hudspeth of Michigan, and not Lee Kopman, as stated.

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\$14.95 plus \$1.00 postage. 35 yd. slips \$12.95 plus \$1.00 postage.





SQUARETAPPERS AT WHITE HOUSE

The Square Tappers, an exhibition group of dancing children from Muskegon, Michigan, danced at the White House in October, and presented the President with a Square Tapper jacket. The children presented a full hour program on October 9 and were given a full personal tour of the presidential mansion.

*Gene & Alice Maycroft
Muskegon, Michigan*

WHERE THE TWAIN ALMOST MEET

National Square Dance Week was kicked off in the Panama Canal Zone with a whistle stop train ride from coast to coast, or ocean to ocean. Dancers from three clubs in the Zone participated, dancing tips while waiting for the train on the Pacific side and receiving well-wishes from General Richardson, commander of the 193rd Brigade.

Continued on Page 79

CAL and SHARON GOLDEN PRESENT: FOR THE FOURTH YEAR



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STAFF FOR JANUARY 23rd, 24th and 25th, 1976

CAL GOLDEN Hot Springs, Arkansas	CHUCK BRYANT San Antonio, Texas	BOB CONE Ft. Smith, Arkansas	PAUL & EDNA TINSLEY Ottumwa, Iowa
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STAFF FOR FEBRUARY 20th, 21st and 22nd, 1976

CAL GOLDEN Hot Springs, Arkansas	DIAMOND JIM YOUNG Lake Village, Indiana	CARL GEELS Ft. Wayne, Indiana	FRANK & PHYL LEHNERT Toledo, Ohio
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STAFF FOR FEBRUARY 27th, 28th and 29th, 1976

CAL GOLDEN Hot Springs, Arkansas	BOB POYNER Plainfield, Illinois	CHUCK MARLOW Columbus, Ohio	RAY & BEA DOWDY Beechey, W. Virginia
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STAFF FOR MARCH 5th, 6th and 7th, 1976

CAL GOLDEN Hot Springs, Arkansas	DAVE CRISSEY Lansing, Michigan	DAVE JAMES Urbana, Illinois	BILL & HAZEL BROOKS Hardy, Arkansas
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For further information on this and Cal's 1976 Callers Colleges,
Please Write: Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901

Our proofreader discovered a page of missing copy at this point*, so here it is:

In teaching a Spin the top to the dancer, use it by itself before combining it with the swing thru. The exact positioning of dancers after the movement ends must be established now. Less trouble is encountered later with combinations.

TEACHING EXAMPLES:

Head couples spin the top, balance
Again spin the top and when through
Crosstrail thru to corner, left allemande..

Head ladies chain across
Head couples spin the top, box the gnat
Square thru $\frac{3}{4}$ to corner, left allemande

Head couples spin the top, turn thru
Circle four the outside two
Head gents break to a line, star thru
Square thru $\frac{3}{4}$ to corner, left allemande

Head couples box the gnat,
Same two spin the top, pass thru
Circle four the outside two
Head gents break and make a line
Spin the top, again spin the top
Crosstrail thru, left allemande.....
After using these, start combinations:
Head couples swing thru
Without a stop spin the top
Without a stop pull by, left allemande.
Head couples spin the top
Swing thru, pass thru
Right and left thru the outside two
Inside arch, dive thru, square thru five
Corners all left allemande.....
Promenade, head couples wheel around
Spin the top, spin the top again
Same two crosstrail thru, left allemande.
Head couples spin the top, slide thru
California twirl, same two spin the top
Turn thru, left allemande.....



DICK
PARRISH



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QUAST

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- 5059 HOLD ON TO YOUR MAN by Warren Rowles
- 5060 STOP MY LOVIN' YOU by Al Stevens
- 5061 MISTY by Nelson Watkins
- 5062 MAMMY SONG by Marlin Hull
- 5063 COTTON PICKIN' DELTA TOWN by Bob Parrish
- 5064 MELODY OF LOVE by Dick Parrish



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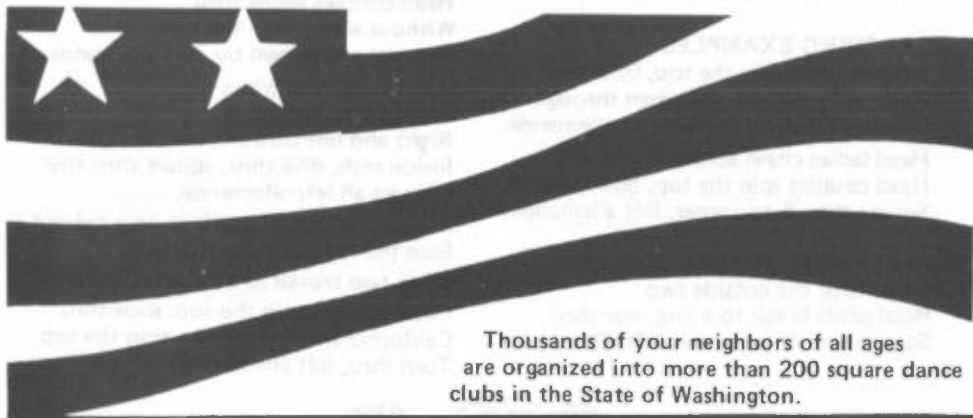
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Thousands of your neighbors of all ages are organized into more than 200 square dance clubs in the State of Washington.

The Rainier Council of the Washington State Square and Folk Dance Federation lets no grass grow under its feet to promote our hobby and tie it into America's Bicentennial. Thousands of pocket-size red, white and blue flyers like this have been printed and widely distributed. We like the catchy wording they've used on the back of the flyer, as follows:

"Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the dance known as the square dance is designated the national folk dance of the United States of America (HJR 439).

"The name 'Square Dancing' itself dates back to the beginning of our country more than 200 years ago. Modern square dancing as it is done today is danced to the music of our most popular songs. Thus Square Dancing is as old as yesterday and as new as tomorrow, ever-changing but always fun.

"A genuine friendship can develop between square dancers that will be cherished for the rest of their lives. Now is the time to join a beginners group. Be ready! By taking a short series of lessons, the Rainier Council clubs offer you an opportunity to be an active participant in America's 200th birthday celebration in 1976.

"Local square dancers will demonstrate modern square dancing to interested groups."



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SINGING CALLS

by Don Hanhurst

This month's releases were enlivened by the arrival of two new labels. One is Ranch House and it has an excellent sound. The arranger is very good and the choice of music for the first release is also very good. It will become a "major" label in a very short time if it develops as it should. The other new label, Sundowner, is alright but will need developing if it is to become a major musical factor in the square dance business. This month again, our dancers found a few really good figures in the new singing calls, but most of them were dull.

DANCE THE NIGHT AWAY—Hi-Hat 451

Caller: Bob Wickers

This has excellent music and a nice rhythm that dancers found most enjoyable. The figure flowed well and they enjoyed the use of "peel the top" that made the dance feel a little different than the normal. Music and figure seem to be a fine blend. FIGURE: Heads square thru four, do-sa-do, swing thru, girls fold, peel the top, square thru $\frac{3}{4}$, partner trade, slide thru, swing, promenade.

MOVIN ON—Ranch House 201

Caller: Darryl McMillan

This first effort on Ranch House is a very fine one. With musical arrangements like this and continuing good instrumental balance, this label should provide us with many fine moments in dancing as well as calling. Our dancers seemed to enjoy this melody; they easily identified it as the theme song of the current TV show of the same name. They did, however, enjoy it more when slowed down a little. FIGURE: Heads promenade half way, curlique, boys run, square thru $\frac{3}{4}$, trade by, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

SQUARE DANCE SOFT AND LOW—Kalox 1180; Caller: Bill Castner

It's great to hear the clear voice of Bill Castner on a new release. This has probably the best thought and "original" figure of this month's releases. Good phrasing on the vocal

side combined with another in a series of fine Kalox instrumentals had our dancers "humming" after we stopped dancing. FIGURE: Heads half sashay, box the gnat, square thru four, curlique, split circulate, boys run, reverse flutter, sweep a quarter, dive thru, curlique, left allemande, do-sa-do, promenade.

RAZZ A MA TAZZ—MacGregor 2176

Caller: Monty Wilson

This is a very good "rouser"-type dance. The music is not the ordinary MacGregor sound, and was really enjoyed by the dancers. The figure is adequate but does not seem to be an equal match for this very good music. FIGURE: Heads right and left thru, pass thru, separate round one to a line, star thru, double pass thru, centers in, cast off $\frac{3}{4}$, star thru, square thru $\frac{3}{4}$, swing, promenade.

MAMMY SONG—Windsor 5062

Caller: Marlin Hull

The music on this was good. Although not a popular song, the melody is such that it seems you have heard it before and will be easy to master. The figure is very basic and has been done many times before. FIGURE: Heads square thru four hands, swing thru, boys run, wheel and deal, right and left thru, pass to the center, square thru $\frac{3}{4}$, swing, promenade.

SAN ANTONIO STROLL—Ranch House

202; Caller: Darryl McMillan

The second of this new label's singing calls is musically a very good record. It is recorded on the slow side, and really must be speeded up to be enjoyed. The intro features the Grand Parade and the words along with the melody will take a little work on the part of callers who use it. FIGURE: Heads square thru four hands, right hand star, heads star left in the middle, do-sa-do corner, curlique, scoot back, boys run, boys fold, swing, promenade.

I'VE GOT RHYTHM—Square Tunes 164

Caller: Dick Jones

A very familiar song, with an interesting figure, well-timed. The vocal is done in that unique Jones style, which is hard to duplicate. FIGURE: Heads square thru four hands, do-sa-do, square thru, on the third hand swing thru, boys run, wheel and deal, dive thru, star thru, crosstrail thru, swing

corner, promenade.

SPANISH FANDANGO— Thunderbird 128

Caller: Sam Mitchell

If you like Spanish flavor in your music, you'll like this one. Sam does a good job vocally, but our dancers thought they had danced it before. When we gave it some thought, we decided it was because the figure has been used by so many before that it seems "old hat." **FIGURE:** Heads promenade half way, curlique, boys run, square thru $\frac{3}{4}$, trade by, do-sa-do, swing thru, boys trade, swing corner, promenade.

WHISTLIN' PIANO MAN— FTC 32013

Caller: Fred Christopher

This is one of the few records where the recording artist gave some thought to the figure. Dancers found the balance of voice and music on the vocal side less than perfect. **FIGURE:** Head ladies chain to the right, heads square thru four hands, right and left thru, star thru, pass thru, partner trade and roll, swing thru, swing, allemande left, promenade.

I WONDER HOW THE OLD FOLKS ARE AT HOME, Square Tunes 165, Johnny Davis

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Music. was good, although the melody was not familiar. Figure seemed good. FIGURE: Heads square thru four hands, do-sa-do, star thru, pass thru, tag the line, face in, curlique, boys run, eight chain four, swing corner, promenade.

BONANZA—Thunderbird 127

Caller: Sam Mitchell

A good musical version of the theme song of the TV series of the same name. It was done once before when the series was at its peak. Figure is the second duller ever done in singing calls. FIGURE: Heads promenade

half way, right and left thru, square thru four hands, right and left thru, dive thru, square thru $\frac{3}{4}$, swing, promenade.

I'LL COME RUNNING—FTC 32012

Caller: George Peterson

A re-release of an old Top record that still sounds good. New figure seemed well-timed and dancers seemed to like its flow. FIGURE: Heads curlique, boys run, circle four to a line, pass thru, wheel and deal, zoom, curlique, circulate two times, allemande left corner, do-sa-do, swing, promenade.

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CHIME BELLS — Top 25316

Caller: Reath Blickenderfer

Another of the re-releases that are coming out on many of the labels. In this new version, the dancers felt that a reverse flutter put them back in lines facing, and they had to "fudge" to promenade or at least half of them did. Once they were aware of this, it seemed to dance smoothly. FIGURE: Four ladies chain, heads promenade half, square thru four hands, slide thru, flutter wheel, reverse flutter, promenade.

MISTY MOONLIGHT— Thunderbird 129

Caller: Glenn Walters

Nice music. Vocal side is adequate, though not moving. Once again, the music did not seem to be saying what the figure was saying. FIGURE: Heads square thru four hands, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, pass thru, turn back, swing, left allemande, promenade.

DON'T BE ANGRY— Riverboat 103

Caller: Keith Gylfe

This didn't seem to "translate" to square dance music very well. FIGURE: Four la-

dies chain, heads promenade half, lead right circle to a line, star thru, eight chain three, swing, promenade.

EASY TO LOVE— Thunderbird 126

Caller: Sam Mitchell

FIGURE: Heads promenade half, right and left thru, square thru four hands, do-sa-do, right hand star, girls turn back, swing, promenade.

DOWNTOWN— FTC 32011

Caller: Dick Bayer

Another re-release where the new figure seems rushed, as well as too busy. FIGURE: Heads lead right, circle to a line, curlique, coordinate, wheel and deal, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, star thru, do-sa-do, recycle, allemande left, do-sa-do, swing corner, promenade.

I FEEL LOVE— Riverboat 106

Caller: Andy Rawlinson

A slow tempo dance. FIGURE: Heads square thru four hands, curlique, cast off $\frac{3}{4}$, right and left thru, do-sa-do, girls trade, recycle, swing corner, left allemande, promenade.

Continued on Page 85

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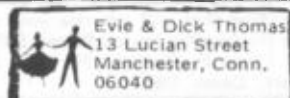
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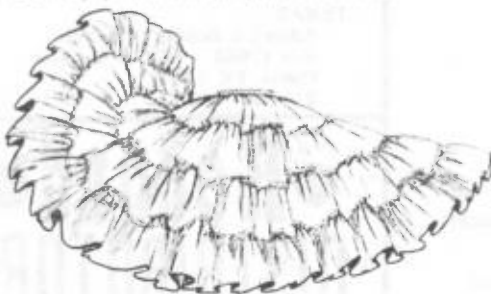
THE TOP TEN 1975 — featuring choreo analysis and figures for the ten most promising commands of the current year — with illustrations. Definitions of: 1) 120 most-frequently-used Mainstream Basics; 2) 120 recommended advanced (prechallenge) commands; and 3) 75 featured new commands of 1974 with illustrated formations. Order from BILL DAVIS, 180 N. Castanya, Menlo Park, CA 94025. \$4 ppd.

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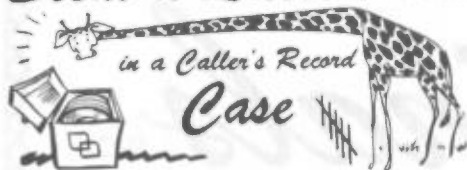
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Steal a Little Peek



Murel Partee of Mountain Home, Arkansas, began calling square dances in 1973 and teaches one class a year now, while calling regularly for the Twin Lake Funtimers. He and his wife Almedia are round dancers and have been active square dancers for about five years. Their son, Randy, a dancer, is now beginning to call, too.

HOEDOWNS

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Ruby — Scope
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SINGING CALLS

Blue Lady — Lou Mac
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Before I Met You — Red Boot

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RUFFLES, ANYONE?

Try lining a ruffle with a contrasting color material for a different effect on your dance dress. Use this ruffle to outline the neckline or around the skirt bottom.

I recently sewed a dress with a sweetheart neckline framed with a lined ruffle and a six-tiered ruffle skirt. The dress fabric is dacron crepe and for the ruffle lining I used nylon chiffon. It is wise to choose lightweight material for this purpose as even such material adds up to a fairly heavy ruffle.

First decide the width of the ruffle and add one-half inch seam allowance to both sides. For the neckline I used two widths of the material 5 inches wide resulting in a 4 inch ruffle. Seam the two 5-inch widths together both fabric and lining. Place right sides together and seam. Sew a second seam; chiffon ravels easily. Or you can zig zag the seam and trim. Turn ruffle right side out and press. You might use a decorative stitch on bottom edge in a contrasting color. Gather top of ruffle one-half inch from edge and adjusting evenly apply to finished neckline. The contrasting color lining will show on both top and bottom of ruffle. Repeat this color in the accessories — belt, petticoat, and pettipants or your man's tie.

Your dress bottom could be eight gores with lined ruffle around the bottom.

The lined ruffles could be gathered in a seam and then need to be finished only on one edge. Try laying lace trim on the bottom edge seam to give your ruffle the new fragile look.

The popular light weight and bright

colored materials are so wonderful for dance fashions that the combinations are endless

*Louise Fleck
Western Michigan News*

BICENTENNIAL COSTUMES

The October 1975 issue of the Oregon Federation News featured a photo of a Bicentennial costume made from Butterick pattern No. 4260, a Dolly Madison style complete with overskirt and wide lace trim. The pattern includes directions for a scarf, apron and cap.

Other patterns suggested for dance costumes and pageants are Butterick 4206, Colonial, Dutch and Gypsy styles for ladies; Butterick 4207, men's military and statesman costume with jacket and bandolier, vest, knickers and ruffled shirt; Butterick 4335 and 5959, ladies patterns; McCall 4658, ladies, and 4670, men; Simplicity 6787, 6828 and 6452 for ladies and 6741 for men.

Other sources for costumes are Salem House, 209 North Boundry St., Williamsburg, VA 23185; EAS Colonial Fashion Patterns, The Early American Society, 206 Hanover St., Gettysburg, PA 17325; Overton Enterprises, Rt. 1 Box 466, Eastham, MA 02642; Mrs. Jackie Riely, 4722 Balsam St., Las Vegas, Nevada 89108. Jackie is a member of the National Committee for Bicentennial costumes.

★★★★

Jacques Originals of Corpus Christi, Texas (see ad, page 75) have created a square dance dress with a colonial flavor.

★★★★

If you have a square dance dress with an "old-fashioned look," try putting an extra tier (gathered or not, as you wish) which extends from the hemline to the ankle or floor. This extra piece can be removed after the bicentennial events and the dress may still be worn. If you do not still have the original material, try a contrasting color.

STRAIGHT TALK

LET'S TAKE ANOTHER LOOK

Reprinted by Request from "Miami Valley Dance News"

A second look is sometimes necessary so that we can see things a little more clearly. Your Council has decided that they would like for all of us to take another look in that mirror before you leave for a square dance. If what you see reflected in that mirror is a person wearing square dance dress (woman) or western-style garb (man), then you are properly dressed to go to the dance.

A great majority of our clubs have expressed alarm over the trend away from square dance dresses and western-style clothing. It is the opinion of the majority of the twenty-nine clubs in our council that traditional square dance clothes should be worn to any dance you attend unless other dress has been specified by the sponsoring unit (workshops, etc).

Of course, we all realize that dress codes are a matter for the individual clubs to determine for themselves. Herein lies another problem when choosing a dress code. Even though your "home" club may select something other than the Council-recommended dress code, this does not give you the right or privilege to show up at another club dance in anything other than their accepted dress code.

In other words, when in Rome, do as the Romans do. I write this article to smooth the way for club officers to approach those who would disregard the dress code and cause embarrassment for all.

The next time you are going out to a square dance, take a long look in that mirror and see that you look like a square dancer.

—Cecil Hartis, president, Miami Valley Council

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NEWS, Continued

Ten persons worked all day getting two flat cars decked with plywood, a generator lashed down, and ten flood lights. The organizers booked two flat cars, plus three air-conditioned cars, so dancers rode in regular coaches and at every whistle stop, scampered out, started the generator, put on the records, squared up and danced a tip. The trip started at Balboa, stopped at Corocal, Pedro Miguel, Gamboa, Gatun and finally at Mount Hope on the Atlantic side. Then the ten o'clock train that runs nightly was made up, the square dancers' cars were hooked on, and those from the Pacific side rode back having a hootenanny all the way home. The Canal Zone boasts the only dancers who can dance on the Pacific side and the Atlantic side in one evening.

Bill Bailey
Panama Canal Zone



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CHALLENGE CHALLENGER

by Jim Kassel

INDIAN BRAVE CAMP, HARMONY, PA.

Western Pennsylvania came into its own in advanced dancing with a great Labor Day week-end from Friday evening through Monday morning. A fine job of programming and calling by the staff, composed of Ed Foote, Keith Gulley and Deuce Williams, guaranteed a bright future for advanced dance week-ends in this area. Already three advanced dancing week-ends are planned for 1976 culminating with another Labor Day week-end at Indian Brave Campground.

Twenty-four squares of dancers from eleven different states danced the 100 challenge basics and mixer level along with some of the newer calls and thoroughly enjoyed the presentation of this material.

John Steckman, Phil Way and Jim Kassel, three local callers with advanced clubs, participated in the calling program. For those interested in next year's programs, we suggest working on the 100 basic challenge list of calls, Lee Kopman's records and an acquaintance with what will be some of the newer accepted calls in 1976. If we could get all callers and leaders in advanced dancing to do this and work together nationally, a great stride will have been taken. The program as outlined above will be continually advocated by this column.

CLUB-LEVEL VS ADVANCED

It has been observed that in some areas of the country the highest available open club-level dancing is being called "advanced". This is a misuse of the term "advanced" and results in con-

fusion of the dancers.

Club-level dancing is properly termed "intermediate"; within this category can be low, middle, or high-intermediate depending on the level of the club or dance. Some areas call their best club-level "experienced" instead of high intermediate; this is a good term, because it signifies a thorough knowledge of club-level material.

But experienced club-level is *not* advanced. Advanced-level is a level *above* club-level and means using the additional calls and positions which are standard to advanced-level dancing.

Some people attempt to justify the labeling of the best open club-level as advanced by saying: "In our area clubs X and Y are the best, and so for us they are advanced level". This is the same as saying that the local semi-pro baseball team is the best in the area, so we will call them "major league".

The problem arises of course, when dancers from a club incorrectly labeled "advanced" go to a convention, festival, or week-end where true advanced dancing is occurring and they get clobbered. This often results in dancers becoming upset and frustrated and has indirectly led to some people giving up square dancing or reducing participation in it.

COLUMBUS, OHIO

"Traveling Callers Club" of Columbus, Ohio will be dancing during the 1975-76 season with the following callers: 1975, Sept. 14, Dave Hodson; Oct. 12, Jim Davis; Nov. 19, Norm Poisson; Dec. 14, Chuck Stinchcomb. 1976, Jan. 11, Leon Shattell; Feb. 8, Ross Howell; March 14, Ed Foote; April 11, Dave Hodson; May 16, Keith Gulley.

As you can see the schedule is made up primarily from the staff of the "National Challenge Convention". Therefore, the level of dancing should be similar.

As a new approach this season, we are asking each caller to workshop the latest call with the most promise during the second tip. Also the fifth tip of each

dance will be an "astro" tip.

For further information please contact Don and Dollie Conrad, 3622 E. Powell Rd., Westerville, Ohio 43081. Phone (614) 882-6743.

SOUTHERN CALIFORNIA

Challenge dancing finally blossomed in southern California the week-end of April 25, 26, 27, 1975. For over a year several tape groups have been practicing Gulley and Kopman tapes in their homes in preparation for just such an event and in Bob Fisk's pre-challenge classes. Through the efforts of Bob and Joan Bozeman and our local "Champion Challenge" caller, Bob Fisk, Keith Gulley was persuaded to come West. We hope he enjoyed us as much as we did him and his lovely wife, Nancy.

The weekend was attended by 11 squares of dancers with about 50 percent of them coming from the Sacramento and San Francisco areas.

Everyone is eagerly awaiting our next mini-challenge convention whenever that might be! In the meantime we've all been greatly inspired to go out and try to increase the number of challenge dancers (which seems to be a dirty word out West).

If any of you Easterners are planning a trip West and would like some Western hospitality and maybe a little dancing, we'd be glad to hear from you. Los Angeles Area: Bob Bozeman, 3515 Fairchild Lane, Crescenta, Ca. 91214; Orange county: Lane Friend, 4802 Pepperwood, Long Beach, Ca. 90808; San Francisco area: Sandy Knowles, 3145 Surrey Place, Concord, Ca. 94518.



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Round Dance

PULSE POLL



*A new coast-to-coast survey, starting
with this issue —*

Now hear this. The editors have been selecting a good cross-section of round dance leaders, in recent months, who in turn have been asked to select the most popular rounds being danced in their areas in three categories — Square Dancers' Rounds, Round Dancers' Rounds, and Classics. The results are printed on this page, thanks to over twenty-five leaders, coast to coast. Our Pulse Poll for new square dance basics above mainstream has met with great success, and we hope you find this new feature equally helpful as a guide to what's being danced. This is a sampling only — there were DOZENS of titles under the top ten in each group that may be extremely popular in certain areas. Would you like to help? Send your votes NOW (by November 20) as we seek to get wider and better coverage for our January issue. Do you suppose we can have a National Round-of-the-Month of sorts, if we work cooperatively?

SQUARE DANCERS ROUNDS

1. Tips of My Fingers
 2. Walk Right Back
 3. Tic Toc
 4. Take One Step
 5. My Wife's House
 6. Gozo
 7. Please Release Me
 8. Mexicali Rose
 9. Pickie, Pickie, Pickie
 10. Lucky
- Dancing on a Cloud (tied)

ROUND DANCERS ROUNDS

1. Patricia
2. Lisbon Antigua
3. Singing The Blues
4. Stay a Little Longer
5. Alice Blue Gown
6. Tennessee Saturday Night
7. Marilyn, Marilyn
8. What Lies Over The Hill
9. Arrivederci Roma
10. Caress

CLASSICS

1. Dancing Shadows
 2. Neopolitan Waltz
 3. Folsom Prison Blues
 4. Moon Over Naples
 5. Tango Mannita
 6. Birth of the Blues
 7. Feelin'
 8. Arms of Love
 9. Green Door
 10. Dream Awhile
- Spaghetti Rag (tied)
Hot Lips
Lazy Quickstep

QUESTIONS, Continued

- g What long range planning has been done for future years?
- h What future program planning must be done this year?
- i To which dance publications do we subscribe for our officers?
- j Have subscriptions been sent in for the new officers?

Membership

- 19a Do we have a list of all member's names and addresses?
- b Have all graduates from the class been invited to join?
- c Do some need extra help or persuasion?
- d Have unregistered previous members been contacted to rejoin?
- e Again we ask. Is there a register of members whose dues are already paid up?

Class

- 20a Are we sponsoring a class this fall?
- b Has the instructor been signed up?
- c Has the hall been rented?
- d Has the club/class coordinator couple(s) been selected?
- e Has the fun night or open house been arranged?
- f Are the club members actively recruiting new class candidates?

Emergency Procedures

- 21a What do we do if someone is injured or stricken at a dance?
- b Where is the nearest telephone?
- c What are the emergency phone numbers?
- d Is first aid equipment available?
- e Are any of our dancers members of a rescue squad?

K.C. OR BUST, Continued

world of reality. "This mother's on fire!!!!" You have never seen so much moving and screaming. The driver assures me that there is no fire and I send Gil back to calm the kids. Would you believe, a blowout! Luckily we are not too far from a garage. The exploding tire blew a hole in the A/C vents and pushed up a panel in the floor of the bus. We and our luggage are covered with sand and grit, but we are happy — our bus is not burning. After about an hour we are on our way; it's a little hot but we are close to home.

10:45 AM

Here come two of the biggest and blackest buzzards (yes, the birds that come to pick your bones) flying right into our windshield. Our driver, Larry, is cool, calm, and collected and handles the situation adeptly, promising he will not have his nervous breakdown until he reaches Biloxi. In Gulfport, some of the kids and adults get off. As Randy is getting his luggage, he hits his head. He proves that the bus is harder than most of our teens' heads by drawing blood. Another delay; we must wait until his dad comes to pick him up. (He did not require stitches and was assured that he would live.)

12 Noon or the vicinity thereof

We pull into the bus station in Biloxi. Nobody is talking to anybody. Everyone is so tired and cross from being on the bus **for** almost 24 hours, that it has made monsters of the meekest. Off we go our separate ways, to collapse and recuperate.

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November 27, 28, 29
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ROUNDS:

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S/D RECORD REVIEWS, Continued

THAT'S MY GAL— Sundowner 001

Caller: Doug Gossett

This is the first release on this label. We felt it was not an exceptionally good choice of music to start with, but with developing, might work into something. **FIGURE:** Four ladies chain $\frac{3}{4}$, chain them across, heads square thru four hands, slide thru, right and left thru, pass thru, bend the line, slide thru, square thru $\frac{3}{4}$, swing corner.

AIN'T SHE SWEET— Scope 689

Caller: Ted Wegener

Music was familiar on this one, but the dancers did not like the "Star thru and sweep $\frac{1}{4}$." We felt this was contrary to body flow, and it never did become comfortable. **FIGURE:** Heads square thru four hands, star thru, sweep $\frac{1}{4}$ left, do-sa-do, swing thru, swing, circle left, allemande left, promenade.

TIE ME KANGAROO DOWN— Blue Star

2011; Caller: Andy Andrus

Still another re-release with the original vocal. **FIGURE:** Heads do-sa-do, right hand

star, allemande corner, do-sa-do, swing corner, promenade.

PUKA SHELLS— Scope 590

Caller: Clyde Drivere

FIGURE: Heads square thru four hands, right hand star, heads star left in the middle, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

I DON'T HURT ANYMORE— Riverboat

105; Caller: Keith Gylfe

FIGURE: Heads square thru four hands, do-sa-do corner, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing corner, promenade.

Only two patter records came in this month, but as in all things, it is not quantity that counts but quality, and these are both quality patters. Both can be used with a minimum of effort on the caller's part.

RANCH HOUSE RAMBLE/SAGE BRUSH

Ranch House 101 — The "Ramble" side of this new label is a truly great patter record, with nothing to detract from its beat and very good instrumental balance. If you over-



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looked this because it is new, go back and listen again. The "Sage Brush" side is a little hard to "get with," as it features a rhythm pause every 96 beats, and has very strong off-beat instrumentation during some parts of it.

ROLLIN/LOW GROUND—Kalox 1179

Both sides of this latest Kalox patter are in the Key of G. Both are very usable patters with very good "dancer reaction." We preferred the "Rollin" side, which is a very subtle version of "Rollin In My Sweet Baby's Arms." It also features some very enjoyable harmonica work.

SALEM SET, Continued

by West Virginia University; serving refreshments to 1200 people in 35 minutes; Sunday church service, square dancers' meeting, callers' meeting, and a Trail-Out Dance with 22 squares.

Dancers were complimented by the college officials and the chief of police and told they were the best-behaved and least troublesome group ever to be at the college. The whole weekend was a testimonial to the comradeship of western square dancing, with people working and pulling together.

R/D TERMINOLOGY, Continued

The Feather terms were first brought up at Salt Lake City for consideration at San Antonio, and were then passed on to Kansas City. They have now been referred to the panel at Anaheim.

The report stressed the importance of these Terminology Standardization Panels with a request they not be scheduled away from the general round dance location or during other round dance activity. Round dance teachers and leaders are to be commended for their efforts toward standardization of terminology to be used; this has been a continuing project carried on during all recent National Conventions.



Shelby Dawson



Music by the Americans

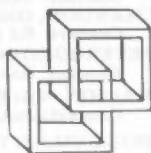
Marlin Hull



Distributed by
Corsair and Twelgrenn

- 501 STOP AND SMELL THE ROSES by Shelby Dawson
- 502 I'VE GOT MY BABY ON MY MIND by Shelby Dawson
- 503 WHY DON'T YOU LOVE ME by Shelby Dawson
- 504 KINDLY KEEP IT COUNTRY by Marlin Hull
- 505 SHELBY'S BANJO HOEDOWN/LOVE ME HOEDOWN
- 210 LONG COOL WOMAN/SPO-DEE-O-DEE (Folk Dance)

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MEANDERINGS, Continued

ping the thousand mark in attendance, and topping the SUPERIOR rating in scenery and programming.

MT. LAKE, Virginia (near Roanoke): Once more I worked with that high-level festival (I mean physical elevation; it's the highest) staffed by Harry McColgan, Jim Harlow, Dorsey Adams, and Ray and Bea Dowdy for a repeat treat, and since there will be a location change next year, watch for a full announcement in these pages early in 1976.

SMYRNA, Georgia (That's almost Atlanta, y'all): Great privilege to work with a fine newer caller named John Swindle, who's building a noteworthy reputation both in the South and north of the South.

By the time you've deftly delved (a better word is *waded* - Co-ed.) through this vacuous verbiage (that's better - Co-ed.) we will be winging to, or we will have wung from - would

you believe it? - jolly old England, by George! Don't miss the account next month.



Until then, remember that *mas-seurs, masseusses, square dance callers, and football players* all have something in common. They are all *people who kneed (knead, need) people!*



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Mal Minshall

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ENCORE, Continued

creates a balance that is vital."

And from choreography, a perfect answer to "Why new basics?" — the new idea for this month is Slide Thru. Will Orlich says, "A nicer suggestion hasn't come to your editor's attention for a long time."

SUBSCRIPTION DANCES, Continued

SAN ANTONIO AREA, May 4

Contact: Dave Allen

WINNIPEG, MAN., Thurs., May 6

Contact: Thor Sigurdson

LAKE PLACID, N.Y., Friday, May 28

Contact: Phil & Mary McKinney

KIRTLAND, OHIO; Tuesday, June 15

Contact: Russ & Ginny Perfors

ANNISTON, ALA.; Saturday, June 19

Contact: Bob & Mary Eccleston

OZARK ACRES, AR; Thursday, July 22

Contact: Doris Schaffert (aft.)

MT. HOME, AR, Thursday, July 22 (eve.)

Contact: Murel Partee

KILLEEN, TX; Saturday, July 24

Contact: Paul Greer

MINERVA, NY, Wednesday, Aug. 11

Contact: Mary & Bill Jenkins

SMYRNA, GA; Thursday, September 16

Contact: John Swindle

BEREA, OH; Monday, September 27

Contact: Ron Schneider

CHARDON, Ohio, Wednesday, Sept. 29

Contact: Ed & Klaire Martin

PETERBOROUGH, ONT. Can. Sat., Oct. 2

Contact: Bob & Jane Jaffray

MARION, VA; Friday, October 8

Contact: June Little

BELLEVILLE, IL (St. Louis area), Oct. 29

Contact: Joe & Marilyn Obal

BOWLING GREEN, KY; Friday, Nov. 5

Contact: Curtis & Barb Pinson

SPRING GULCH, PA; Sat., August 20, 1977

Contact: Pete & Joyce Kaiser

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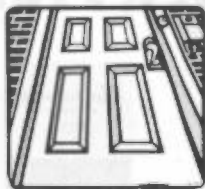


M. D. Howard
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Al "TEX" BROWNLEE
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Called by Jim Deeter
- TB 124 REMEMBER ME
Called by Singing Sam Mitchell
- TB 125 ANOTHER YOU
Called by Singing Sam Mitchell
- TB 126 EASY TO LOVE
Called by Singing Sam Mitchell
- TB 127 BONANZA
Called by Singing Sam Mitchell
- TB 128 SPANISH FANDANGO
Called by Singing Sam Mitchell
- TB 129 MISTY MOONLIGHT
Called by Glenn Walters
- TB 130 BACK IN THE COUNTRY
Called by Jim Deeter

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T-Bird 1000 BICENTENNIAL by Bill Volner
T-Bird 1100 REMEMBER ME by Singing Sam Mitchell



Book Nook

BY MARY JENKINS



SO YOU WANT TO BE A CALLER

Prepared by Education Committee of New England Council
of Callers Associations, January 1972

This booklet is dedicated to the aspiring caller who has a genuine devotion to square dancing and a willingness to make the necessary sacrifices to become a successful leader.

Dorothy Shaw's definition of a caller says it all — "What is a Caller? — he is a technician, an engineer, a psychologist, a psychiatrist, an optimist. He is a janitor, a father confessor, a smoother of ruffled feelings. He is an entertainer, a master of ceremonies, a humorist, a showman.

"He is all of these and more, but, if he is to be a successful caller, he is a true, bona fide, first class dedicated human being who loves people, loves square dancing and loves life."

Successful callers have found the following five points essential: (1) Dancing Time (2) Caller vs. Family (3) Training and Development (4) Financial Commitment and (5) New Caller Frustrations. Each of these points are

completely discussed and outlined and should be given much thought before one decides to become a caller. After study and consideration perhaps many would-be-callers would change their minds.

The New England Council of Callers Associations' Principles of the Calling Profession are well stated and fully explained. The four basic principles that involve the caller's commitment are: (1) Commitment to the new dancers (2) Commitment to Club Organization (3) Commitment to the profession, and (4) Commitment to engagement practices.

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For information on obtaining this booklet, write: Bev & Don Dodge, Education Chmn. 593 Amesbury Rd., Haverhill, MA 01830.



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and those who think first of the importance of the accomplishment
in spite of the difficulties.

— Samuel Warren

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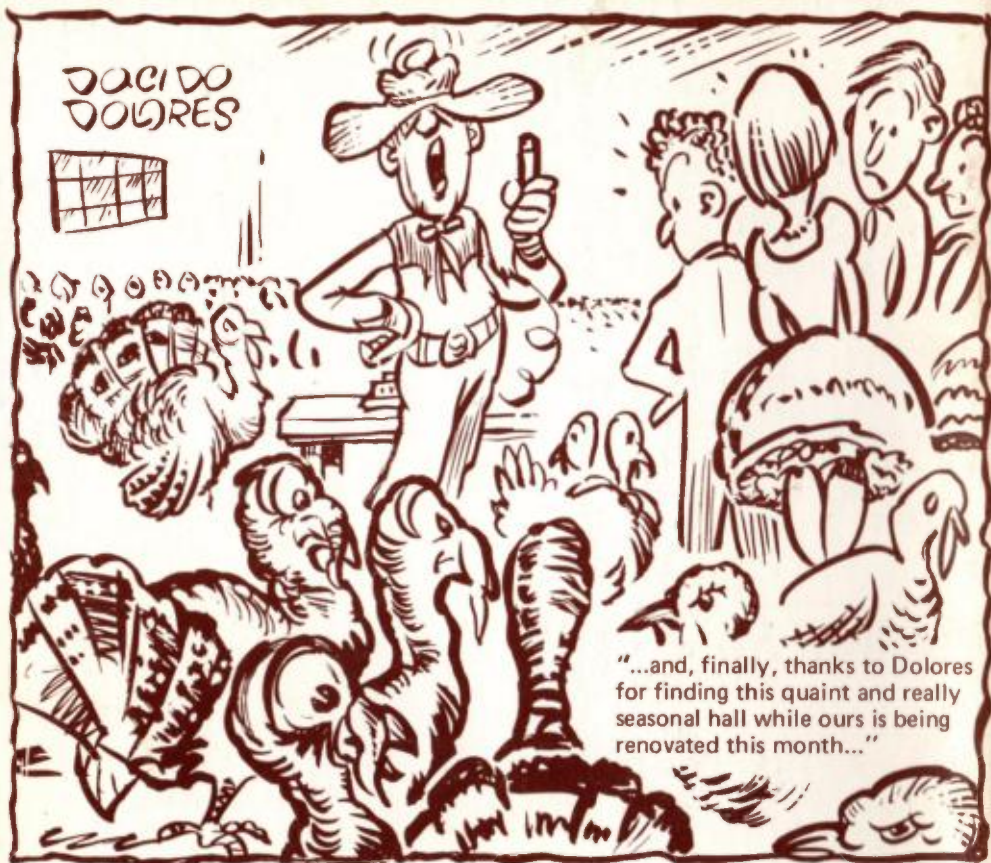
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To The Tune of:
I'M FOREVER BLOWING BUBBLES
 (Author Unknown)

I'm forever blowing basics
 Basics that I ought to know
 Like split square thru
 Don't know what to do
 Everyone else can sail right thru
 All the floor keeps dancing
 My set's lost at sea
 Seven people throw their hands up
 Walk back home and stare at me.

I'm forever blowing basics
 Why should it be always me
 Spin chain the gears
 Falls upon my ears
 While others smile, I'm close to tears
 Someone screams, "Three-quarters!"
 Fractions fracture me
 Seven people wish I would have
 Stayed at home and watched TV.

Why are there so many basics,
 Fifty new ones every week?
 The more they write
 All the more I fight,
 How many will I blow tonight?
 There's one choice remaining
 I hear one more call
 Seven people shouting at me,
 "Go take lessons in the fall!"



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To the Tune of
LET ME CALL YOU SWEETHEART
 (by Yeeds)

Let me call you partner,
 I can dance with you.
 Let me hear you whisper
 When the leader gives the cue.
 Keep this twosome moving
 In this dance for two
 Let me call you partner
 And let me round-dance-all night with you.

Tell me when to two-step
 And I'll follow you,
 Hold my hand and guide me
 In the scissors-step-thru.
 Tonight you look so pretty
 In your dress of blue,
 Let me call you partner
 And let me round-dance-all night with you.

To the Tune of:
TAKE ME OUT TO THE BALLGAME
 (Author Unknown)

Take me out to the square dance
 Take me out with the crowd
 (Girls)— Buy me some bouffants and petti-pants
 (Boys)— I don't care just as long as we dance
 And I'm praying I'll find my corner
 If I'm lucky I might
 But I know I'll have a good time
 Cause it's square dance night!

Take me out to the square dance
 Take me out with the crowd
 (Girls)— Maybe I'll learn something new tonight
 (Boys)— Maybe you'll learn your left from your right
 And I'm praying for a good caller,
 Local or one of fame,
 Just as long as he's loud and clear
 I'll be glad I came!

NOTE: "Bubbles" and "Ball Game" were submitted
 by Elsie Leathers, Washington, D.C.

To the Tune of:
JUST BECAUSE
 (by Yeeds)

Just because you think you're high level
 Just because you think you're so sharp
 Just because you've joined the Dancing Devils
 I'll dance rings around you in the dark.

CHORUS:
 Just because I paddle down the "mainstream"
 And you swim the deep in spite of "jaws,"
 Baby, I'm tellin' you, that you and I are through
 Because . . . just because . . .

Just because you do an arky flipback,
 Just because you've mastered chisel thru,
 Just because you say no one in Skippack
 Can do the fancy things that you can do —

CHORUS here:
 Just because you're under the illusion
 That NAMES make the game, style's taboo,
 Regretfully I've reached a conclusion
 Take your game, I'll take love, we're through.

CHORUS here:

